

SHOW DAILY

photokina
world of imaging

23-28 September, 2008

**DAY
TWO**

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TIPA Awards 2008

Canon bags most number of awards



PHOTO - MICHAEL OZAKI

The Technical Image Press Association (TIPA) held their awards ceremony on the first day of Photokina at Rheinsaal, Congress Centre North. Canon won four awards and thus bagged the most number of awards at the ceremony. Nikon, Panasonic and Sony followed with three awards each. Some of the other winners included Apple which won the award for best photo *Contd. on page #30*

Digital cameras-the big picture

Digital cameras have refocused and there is a resurgence in sales. Digital cameras have become cheaper and easier to use. Broadband Internet penetration allows more users to upload and share their photographs online. But new markets as well as new technologies should see existing users coming back. According to market reports, 126 million units were shipped worldwide in 2007. This represented a 24% growth rate, compared with 15% in 2006. Companies like Canon have already crossed the 100 million digital mark, "We are delighted to reach such a landmark number

in camera production," said Mogens Jensen, Head of Canon Consumer Imaging, Europe. "Canon pledges to continue searching for new technologies, and new designs, that let everyone capture their most precious moments."

Kodak too is bullish after its restructuring phase, "People are taking pictures in more ways, in more places, and on more devices than ever before," said Pierre Schaeffer, chief marketing officer, Kodak's Consumer Digital Imaging Group, vice president, Eastman Kodak Company. "Our job is to make sure that whenever people interact



with images – whether they're capturing, printing, or sharing – they have exciting, high-quality and easy-to-use choices that enable them to share their life stories with friends and family across the globe."

Contd. on page #6

Today's Schedule

09.00 am

GfK Market Briefing

Barcarole, Passage 2/4

10.00 am

Shooting Ford GT

Foto Gregor (Neumarkt 32-34)

Leica Camera AG

Press Conference

Kristallsaal III, Congress Center West

12.15 pm

Microsoft Corporation PC

Rheinsaal I-IV Congress Center North

02.30 pm

Hasselblad A/S PC

Kristallsaal III, Congress Center West

04.45 pm

Academy meets Photokina

Award ceremony

Stage, Hall 1

05.00 pm

PIV Happy Hour

Masseboulevard

GfK Market Briefing

Barcarole, Passage 2/4

04.45 pm

Lightmark

Landscape & lights

Globetrotter Ausrüstung

Olivandenhof, Richmondstr.10

photokina 2008

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Hallen · Halls



1

Angebotsbereiche · Product areas

Visual Gallery, Meet the Professionals



2, 3, 4.2, 5.2, 6, 9, 10 Bildaufnahme/Equipment/Zubehör · Image Input/Equipment/Accessories



4.1 Bildbearbeitung · Image Processing



5.1 Bildspeicherung · Image Storage



10 Bildausgabe/Services · Image Output/Services



Pressezentrum · Press Centre



photokina Information Centre

Number of Exhibitors

Germany - 519 ● Other Countries - 1004 ● Share of foreign exhibitors - 66% ● Total from 4949(46) countries - 1579

Australia	4	Great Britain	72	Korea (Rep.)	47	Russia	1
Austria	15	Greece	6	Latvia	1	Singapore	7
Belgium	23	Hong Kong	89	Liechtenstein	1	Slovenia	1
Barzil	1	Hungary	0	Lithuania	1	South Africa	1
Bulgaria	3	India	7	Luxembourg	2	Spain	25
Canada	14	Indonesia	1	Malta	1	Sweden	4
China	199	Iran	5	Monaco	1	Switzerland	24
Czech Republic	6	Ireland	2	Netherlands	21	Syria	1
Denmark	6	Isle of Man	1	Norway	1	Taiwan	80
Egypt	2	Israel	5	Philippines	1	Thailand	1
Finland	3	Italy	62	Poland	8	Turkey	8
France	27	Japan	48	Portugal	3	United Arab Emirates	1
						USA	162
						White Russia	1

'In every challenge there is an opportunity'

As one of the biggest electronic consumer company, Samsung is continuously looking at synergizing and learning from its other products lines to make their cameras better and better said C. H. Hwang, Vice President, Strategy Marketing Team, DSC Division Camera Business while talking to Bhavya Desai on the eve of the Photokina show.

When asked how does Samsung plan to cash in on the opportunity that the market presents he replies that we are making our best efforts to bring the best-in-class image quality, features and technology to achieve the same result. However he does not feel that there is any challenge in changing the mindset of the consumer from relating Samsung to photo-imaging saying, "In every challenge there is an opportunity. Samsung always ensures that their products cater to the customer's needs, which is exactly what we are trying to achieve in this product category as well."

Talking about the current economical scenario and if



it will pose as a challenge to its growth projections, he responds that by utilizing the company's brand power as well as distribution networks the company will try to be at pace and cope up with the situation incase it arises.

Focusing on the consumer trend of progressing from the compact cameras to DSLRs in the developed markets Mr. Hwang says that despite predictions by analysts regarding the DSC segment in the developed markets getting saturated last year itself, they have continued to grow. It is just that the DSLR markets have grown faster in recent years.

However the volumes of DSC cameras have always been much larger and according to us this will continue to grow further.

When asked if he thinks that it is a little early to jump onto the HD bandwagon and that the consumers might not be ready for the same, Mr. Hwang says that 5 years back consumers were use to the CRT monitors. But Samsung made a considerable investment into the LCD monitors and is reaping the benefits of the same today. We think the same for the HD features in the camera industry. **SI**

Product Piracy gets the Red Card

'No Copy' initiative fights violations of intellectual property rights at trade fairs as German Patent and Trademark Office supports Koelnmesse initiative.

Thanks to the Koelnmesse initiative, the German Patent and Trademark Office (DPMA) will soon provide exhibitors with advice and support at the 'No Copy! - Pro Original' assistance and consulting centres at trade fairs in Cologne.

Koelnmesse has been showing illegal copiers the red card since the beginning of the year. To provide comprehensive support for

exhibitors seeking advice, assistance and consulting centres are also being set up in heavily frequented locations at the Cologne trade fairs that are particularly affected.

Comments Siegfried Dellinger, Vice President of the German Patent and Trademark Office: "Product piracy is one of the most serious forms of white-collar crime in the 21st Century. "At trade fairs, imitators can closely study and subsequently copy large number of products without attracting attention. However, violations of intellectual property rights are also easier to detect at trade fairs. It's

crucial that rigorous action be taken against product pirates, as Koelnmesse is doing with its 'No Copy' initiative. That's why the DPMA experts are gladly supporting this campaign".

If the need be, the exhibitors will also be put into contact with the lawyers. In addition, the trade fairs will be patrolled by Mobile Control Groups (MCG) from the German customs' office.

If there are any grounds for suspicion, the MCGs can also seize exhibits in the trade fair halls. The 'NoCopy' stand will be located on the Middle Boulevard during the Photokina. **SI**

SHOW DAILY

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Digital cameras...

Contd. from page #1

In Asia, the Japanese market and its vendors continue dominance in the Asian Digital Camera market. Digital camera shipments in China will close in on those of Japan. China and Japan will jointly have close to 60 percent of the total regional market's unit share.

The Asian digital camera market is expected to continue growing to represent more than 30 percent of the global market. Unit shipments are expected to reach 54.33 million in 2009, giving a revenue number of US\$7254.9 million. Asian companies like Canon, Sony, Samsung and Nikon are getting more and more aggressive with Samsung aiming for pole position. According to Sang Jing Park, Executive Vice President, General Manager, Digital Camera Division, "In 2008, the company was focused on premium marketing practices, enhancing its brand image and expanding its global sales network, with the aim of becoming the world's best camera brand by 2010."

According to Alok Bhardwaj, Senior Vice President, Canon India Ltd., the digital camera market, in India, is witnessing exponential growth. Last year, one million units of digicams were sold in India, against the 120 million across the world, with China and India accounting for the bulk of shipments, logging year on year growth of 25% and 50% respectively. The rapid transition from analogue to digital makes India one of the fastest growing digicam markets in the world

The current market for digicams is US\$ 170.22 million and growing, at an astounding rate of 26% in value and 45% in volume, according to IDC, India. The market is expected to reach around US\$ 250 million by 2009.

With a spurt in disposable income and a fascination for stylised gizmos, particularly among the youth, digital-camera market is definitely headed for boom in the next 3 years.

The good news for

the camera industry is the emergence of the high end digital single lens reflex cameras, or DSLRs which translates into better margins for the camera companies.

Although DSLRs capture only 8% of the global market, according to IDC, their sales grew at a 41% clip last year, almost twice that of digital cameras as a whole. Second- or third-time buyers are upgrading from point-and-shoot cameras to more sophisticated models, what the industry calls "prosumer" DSLRs. With an average price of about \$800, and a healthy accessory market, DSLRs have really been a relief to manufacturers, particularly Canon and Nikon who do not make camera phones. The battle of the megapixels is a passé. Companies are loading their products with enhanced imaging features that allow them to get as close to professional photography without making the devices complicated to use.

While the trend is strong in mature markets like the US and Europe, the emergence of growing markets like India and China could be a further boon to camera companies. India is one of the fastest and largest growing markets for digital cameras, with shipments expected to jump from 0.8 million units in 2007 to two million units by 2010. According to IDC, the Indian digital camera market is going to be worth more than US\$ 250 million by 2008. It will peak in 2010.

However the greatest challenge in India is the grey market. One in four people who bought the approximately one million digital cameras in India in 2007 got them from the grey market, according to IDC India Ltd.

But aggressive marketing and promotions by camera companies has meant that the number of grey market buyers is down from two out of five in 2006 and is expected to fall to one out of five in 2008, says the market

researcher. However industry experts reckon that the grey market will come down to 10 per cent in two to three years, and in the next five years is expected to vanish completely.

All the market leaders like Canon India Pvt. Ltd., Sony and Kodak have market shares between 20 to 25%.

Shiladitya Sarkar, a senior research manager at IDC India, says the declining overall share of the grey market is partly related to growing awareness among potential buyers.

Manufacturers such as Sony, Canon, Kodak, Nikon India Pvt. Ltd. and Samsung India Electronics Pvt. Ltd. have significantly increased their product portfolio with India-specific pricing, introduced schemes and are concentrating on widening their retail presence across the country.

Analogue cameras are now slowly becoming extinct which in turning is sounding the death knell for the photochemistry industry. According to Dhiraj Vyas, Managing Director of Kemtec India, with the digital onslaught the silver halide is losing market share day by day and film is slowly on the path of almost becoming extinct.

The size of the Indian silver halide paper market should be 50 to 60 million square metres. The average price of the silver halide paper can be taken as Rs.100 per square metre. However, this will go up to roughly US\$ 2.8 per square metre in the next 15 days due to appreciation of the rupee and increase in price by all manufacturers, says JP Acharya, Managing Director, Computer Graphics Limited, Chennai.

The film market should be around 30 to 40 million rolls per annum or may be less. The film market is declining at an accelerated pace. The silver halide paper market has grown compared to last year. At the



moment, the silver halide paper has wide usage. In future dye sublimation will also take its place depending on the size of the paper, he points out.

Growth among camcorders is being fuelled by sleek devices with flash memory are the latest trend. Samsung and Canon have introduced products in the category. Flash memory does not need power to record information unlike tapes. This means flash-memory-based camcorders have longer battery life.

According to Kingston's internal estimates, the TAM (total available market) for memory in India this year is well over \$200 million with a year-on-year growth rate of well over 50%. Sandisk has a more conservative estimate. Digital cameras and mobile phones contribute about 60 % to the TAM of flash market.

A booming economy and an increasingly digitized lifestyle are some of the key reasons for the overall uptake of memory products.

In conclusion it can be said that the consumer digital camera markets in the mature markets will transition from rapidly growing markets to slowing markets. On the other hand, the booming Chinese and Indian economies will ensure continued growth for the worldwide digital camera markets. Therefore, digital camera companies in the Asia-Pacific region will need to adjust their pricing and product features to reflect the demands of these markets. Continued pressure on digital camera prices means that only vendors with economies of scale are likely to make profits. **S**

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Engineering
Honors 2006



DMA/PMA
Innovative Product
Award 2005

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PHOTOKINA HALL 5.1 BOOTH A030

HP seeks to accelerate digital printing

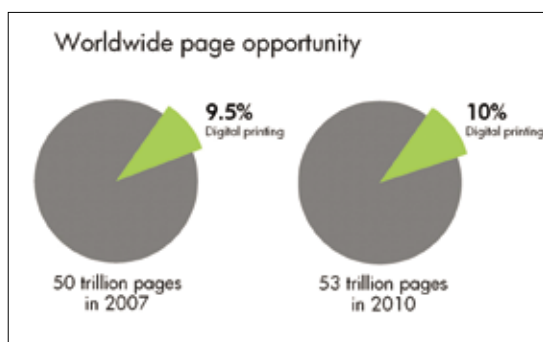
With only 10 percent of the 50 trillion pages being printed that are published, HP sees a huge opportunity for its printing machines. At Photokina HP announced the newest additions to its digital photography portfolio, designed to empower customers to do more with their digital assets across the printing ecosystem at retail, online or at home.

"The transition from analog to digital presents significant market opportunities for print service providers and creates opportunities for professional photographers and consumers to bring rich content to life," said Michael Hoffmann, senior vice president, Graphics Solutions Business, HP. "Today's announcements enhance HP's portfolio of innovative digital photography solutions and services to enable this transformation of the photography industry and help customers create, access, manage and publish their content."

The technologies include the HP Designjet Z3200 Photo Printer, The HP Indigo press 5500, retail publishing solutions including the HP Photo Center PS3500, which incorporates the HP Photosmart ML1000 Minilab

printer, the HP Photosmart PM2000e Microlab printer, and the HP Photosmart CL2000 Creative Printer. HP Retail Publishing Solutions help transform retailers' traditional photo labs into publishing centers, which, in addition to prints, can produce rich digital media, including creative photo products and new forms of output. Other products include the HP Photosmart B8550 Photo Printer and the HP Scanjet G3110 Photo Scanner.

Expansion of HP's portfolio of consumer-focused products can be created and ordered in-store or at home through the online photo service Snapfish by HP, for retail pickup. This includes new additions to the



Snapfish by HP photo collage collection, which turns treasured memories into the perfect gift for family and friends. Recently



Stephen Nigro and Santiago Morera Escude

introduced in the United States and Europe, these new collage products include posters, prints, mugs and mouse pads.

HP also highlighted customer and partner agreements for its home and large-format printing solutions and cited the experience of the Future Group in India which has created a retail outlet Foto Deport within its retail chain. The company had earlier announced a partnership with department store Real, owned by METRO AG – one of Germany's largest

retailers – to provide self-service photo solutions in 300 of its stores across the country.

Europe's leading photo and telecom distributor, Swains International PLC, recently launched a new company – Retail Photo Solutions Ltd. – which will sell digital, dry retail publishing solutions from HP to the U.K. market.

The company also established an exclusive agreement with custom book publisher Blurb to produce all of its offerings using HP Indigo presses. Standardization on the HP Indigo platform assures Blurb customers that their books will be fulfilled using the latest digital technology available.

The company also announced collaboration between HP and Nikon to enable a simplified workflow in fine art reproduction with the Nikon D3 camera and the new HP Designjet Z3200 Photo Printer, using HP Artist Software technology.

A combined offering from HP and Microsoft: beginning in 2009, HP will feature Windows® Live Photo Gallery and HP Creative Print Projects across the HP Photosmart and HP Deskjet consumer printing portfolios. This offering will allow users to print, share, organize and edit a wide array of creative print projects at home, such as photo books, collages, cards and calendars.

-VINCENT FERNANDES



(L-R) Thierry Dupasquier, Taya Settomini, Michael Diehl and Marc Chapman

A Blend of Compact Pros and SLRs

Panasonic creates Lumix G1

Panasonic announced their new camera, the DMC-G1 at the Potokina show today. The camera is the world's first digital interchangeable lens camera that is based on the new Micro Four Thirds System Standard. Created for those users who are interested in a small, sophisticated, easy-to-use camera, the LUMIX G1 camera is a blend between compact pros and SLRs.

Tokikazu Matsumoto, Director of Panasonic AVC Networks Company's Digital Camera Business Unit validated the creation of the camera by comparing the growth of the compact camera market with

the relatively lesser growth in the digital SLR market. Citing company research, he attributed the lack of greater growth to the SLRs bulky size, heavy weight and difficult handling. "The new Lumix camera seeks to change this; our camera has the high-image quality and interchangeable lens capability of the SLR. It is very compact and has the size of a digital compact camera and so we hope to create a new demand which is not present with the current technology," he said.

The picture quality of the G1 is made possible by a 4/3-type 12.1-megapixel Live MOS image sensor as well as Panasonic's



Mamoru Yashida and Tokikazu Matsumoto with models

new Venus Engine HD imaging processor. The G1 is also equipped with a Dust Reduction System designed to prevent dust and other foreign matter from

adhering to the image sensor. With a mirror-less structure that dramatically downsizes the camera body, the LUMIX G Micro System achieves a portability and ease of use by adopting a high resolution electronic Full-time Live View Finder instead of a conventional optical viewfinder.

With the G1, Panasonic has created a new category of digital cameras that are more lightweight and compact. The camera design has a greater number of electrical contacts between camera body and lens. Panasonic has increased camera expandability and maximized the potential of future features and compatibility in the G1. **SD**



Panasonic Offers New Standard and Telephoto Zoom Lenses

Panasonic also introduced new standard and telephoto zoom interchangeable lenses designed specifically for the cameras compatible with Micro Four Thirds System standard. The new Lumix G Vario 14-45mm/F3.5-5.6 ASPH./MEGA O.I.S. standard zoom lens offers a zoom range of 14-45mm (35mm equivalent: 28-90mm) while featuring its ultra-compact size and light weight. The Lumix G Vario 45-200mm/F4.0-5.6/MEGA O.I.S. telephoto zoom lens offers a zoom range of 45-200mm (35mm equivalent: 90-400mm) while achieving minimum aberration at all focal length, high-contrast representation and high colour reproduction by implementing 3 ED lens elements.



A Perfect Blend of Music and Photography

This year, for the first time ever, in Photokina 2008 top international performers from the live and club music scene is meeting up with young, international VJ and imaging projects.

Photokina 2008 is presenting an unique event IMMOTION—the Photokina Party Night, offering a sizzling combination of sound and vision. Top international performers from the live and club music scene are meeting up with young, international VJ and imaging projects. To provide the perfect party atmosphere will be Deichkind, Bomb the Bass, Pan/Tone, and other top musical acts

To be held on Friday, September 26, (entrance: 8 p.m.; beginning: 9 p.m.) the event is being supported by many big names from the

imaging industry, including Epson, Samsung, Kodak, Cewe Color, and Fujifilm. Together with the Photokina organizers — Koelnmesse and the German Photographic Industry Association — they will be looking to attract a young, technophile, and lifestyle-oriented audience to Photokina. “With IMMOTION, we are making a conscious move to appeal to a younger target group with a big market presence and thereby issuing an important mission statement for the coming years,” explains Executive Vice President of Koelnmesse Oliver P. Kuhrt.

Offering an exceptional blend of music and photography under the motto “Image, Music & (E) Motion,” IMMOTION—the Photokina Party Night 2008 will



provide partygoers with a unique sound and vision experience on two floors of the Rhine Park Halls at the Cologne Exhibition Center. The event is to feature an encounter between some of the latest trends in live and club music as well as young international VJ and imaging projects. Headline VJ acts such as Bruno Tait and vonmorgen from Cologne as well as Lotus Lumina from Erfurt will be appearing with live visuals that have been specially produced for IMMOTION and which are guaranteed to transform the venerable Rhine Park Halls into the hottest and trendiest nightclub throughout the whole of Photokina.

Other event highlights include myphoto,



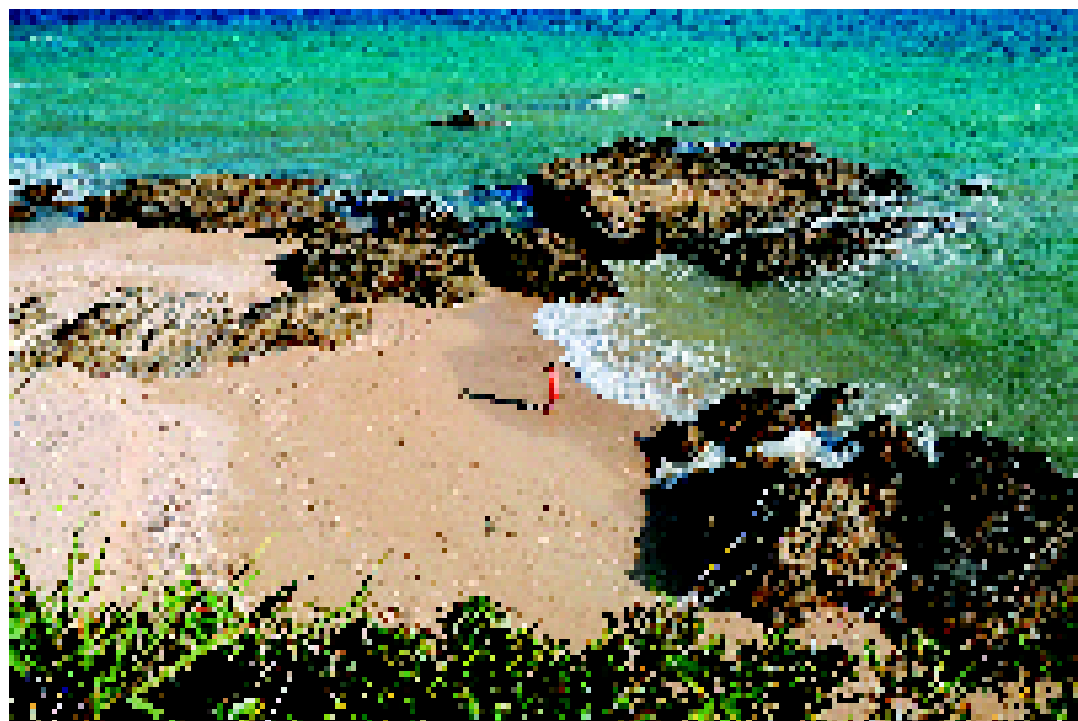
from London. These icons of the British hip-hop and break beat scene, who were already an established presence in the UK underground scene in the late 1980s with hits such as Megablast, will be making a welcome return at IMMOTION, fresher than ever, with their new album. Raz Ohara from Berlin is a well-known figure from the world of experimental crossover. In Oliver Doerell, aka The Odd Orchestra, he has now found the perfect partner for his journey in quest of a golden mean between hip-hop and modern club music. And the latter genre is also where the Canadian electro and techno artist Pan/Tone feels most at home. DJ support will be provided by CLP – Chris de Luca vs. Phon.O (Hamburg), Sascha Dive (Frankfurt), and Su-Art (Cologne).

Tickets are now available from KölnTicket (www.koelnticket.de or +49 (0)221-2801) for €22 (plus booking fees). The party ticket also grants admission to photokina on either September 27 or September 28, 2008. **SD**

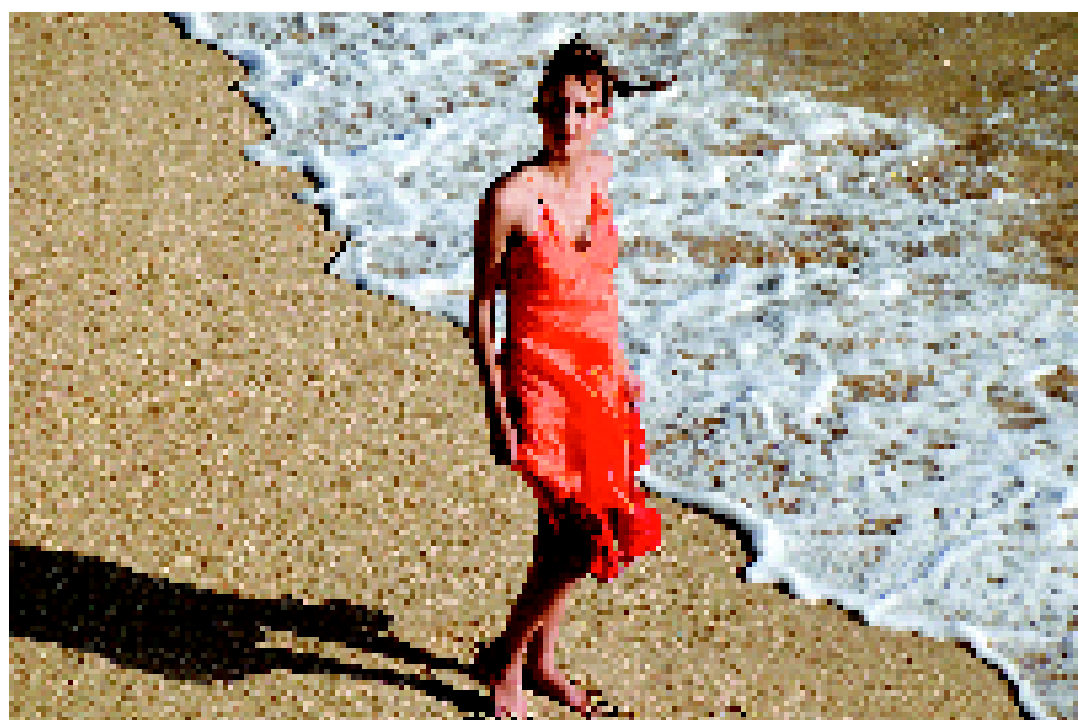


with party guests to be photographed upon their arrival and the images then transmitted via WLAN to the hall and projected in real time onto a large screen. The lobby will also feature images from Select — an exhibition series that supports young German photographers and provides them with a platform to show their work.

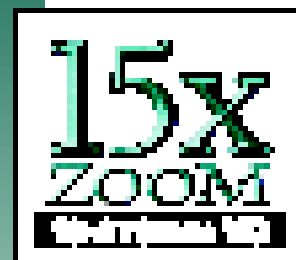
Taking care of the musical side of IMMOTION will be a variety of top international acts from the live and club music scene, including, first and foremost, a headline



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Scrapbooking Gains Popularity worldwide



Scrapbooking, a \$2.6-billion a year business in the U.S. alone, is having a huge impact on consumers all over the world. Industry trade shows bring together scrapbookers and craft enthusiasts on nearly every continent to see new products and to learn the latest scrapbooking techniques.

As we enter the age of digital memory products, consumers are taking more pictures than ever before. The growing sophistication of photo kiosks offers dozens of new ways to display our favorite images — from coffee cup collages to leather-bound photo books. Still, millions of moms, teens, and even businessmen are turning to scrapbooking as a personal and distinctive form of sharing and preserving their photographic memories.

The scrapbooking phenomena has grown so huge, in fact, that thousands of consumers are posting their creations daily on one of many popular Internet scrapbooking forums — sharing creative ideas and techniques with scrapbook enthusiasts from all over the world. These “sharing” websites, and the people who use them, offer the perfect environment for photofinishers to find new customers — either through advertising, cross promotion with scrapbooking retailers, or sponsoring digital photography workshops and competitions.

Scrapping Around the World

There is little doubt that scrapbooking, a \$2.6-billion a year* business in the U.S. alone, is having a huge impact on consumers all over the world. Industry trade shows bring together

scrapbookers and craft enthusiasts on nearly every continent to see new products and to learn the latest scrapbooking techniques

In Australia, the third annual Scrapbook & Papercraft Expo and Convention was held in Brisbane, in June. Show attendance exceeded all expectations for this three-year-old venue, with more than 100 exhibitors and over 7,000 scrapbookers participating (up from 5,000 in 2006).

“Classes were nearly sold out two months before the show opened,” says Shae Condon, PR and media coordinator for expertise events. “Every year, demands just keep rising.”

The Hobby Association of Japan co-sponsored what could be the largest craft and hobby show in the world, along with the Craft & Hobby Association (CHA) and several Japanese government agencies. The Japan Hobby Show, held at the Tokyo International Exhibition Center last April, drew more than 9,000 members of the craft and hobby trades from Japan, South Korea, China and Taiwan, along with 240 exhibitors and more than 100,000 visitors.

South Africa hosted two major scrapbooking events, the most recent of which was a two-day International Scrapbook Convention at the Sandton Convention Centre in Johannesburg, in mid-September. Attendees learned trends and techniques from top industry names from around the world, including “Master Scrapbookers” from Canada, France, Australia and the U.S.

In addition to providing educational opportunities and conventions, the SA Scrapbook Convention co-sponsored a program developed for South African children living with HIV and AIDS. The Cotlands Memory Book Project accepts donations of scrapbooking materials, so children with these dreaded diseases can preserve their family histories in a memory book. The books are used as counseling tools to help the children develop self-esteem and to encourage them to take charge of their lives.

A similar project was organised at the 2008 Craft & Hobby Association Summer Convention & Trade Show that took place in Chicago, Illinois, in July. CHA, a U.S.-based association headquartered near Chicago, hosted a “Kids Craft Fair” for 150 children living in poverty-stricken areas of southwest Chicago.

In addition to helping local youngsters at risk, CHA has begun to focus its attention on reaching out to the international scrapbooking community. The group commissioned a leading international association management consultant — Association Global Services (AGS) — to help guide them in their efforts to globalise and improve the organisation’s international presence.

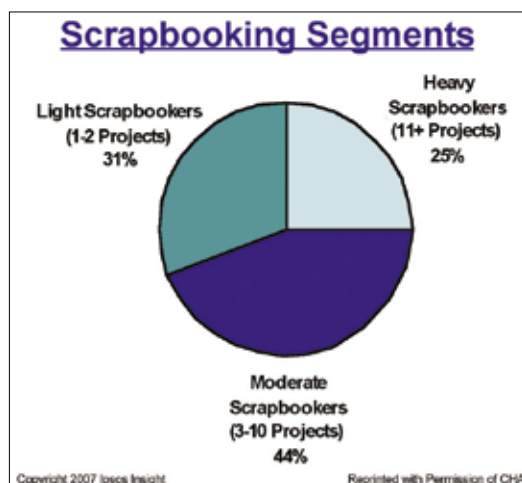
“Approximately 16 per cent of CHA membership is international . . . [with members] based in dozens of countries around the world,” says Carolyn Schulz, CHA International Taskforce Chair. “At the same time, more and more domestic members are interested in expanding [their businesses] internationally.”

Indeed, some International CHA members are already confronted with the challenges of selling in overseas markets. One online scrapbooking store in Europe experienced positive increases in business every year for the first three years. Then, two years ago, 10 new online scrapbooking stores began to compete for business in his market. It’s the goal of CHA to help its members distinguish themselves among scrapbooking vendors and develop consumer profiles that help identify target audiences.

Scrapbooking Profiles

In 2007, CHA conducted an Attitude & Usage Study of the craft Industry to identify scrapbookers’ traits, find out why they scrapbook, determine their level of participation, and their buying habits. According to the results of the study, scrapbookers can be divided into three broad categories, depending on the number of projects they complete annually: Heavy Scrapbookers (complete 11 or more

projects a year); Moderate Scrapbookers (complete 3 to 10 projects a year), or Light Scrapbookers (complete 1 to 3 projects a year). Graph 1 shows the percentage scrapbookers identified in each category.



Moderate Scrapbookers make up 44 per cent — the largest segment — of the scrapbooking market. The majority of scrapbookers in this segment are women between the ages of 46 and 55. (Note that 24 per cent are male.) Most still have children at home, but less than half of respondents work full time.

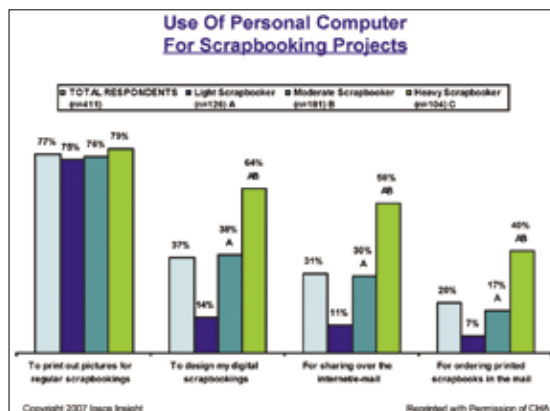
Light Scrapbookers make up 31 per cent of the scrapbooking market. Their ages are more evenly distributed between 18 and 65 years than the other two segments, with a mean age of 40.6 per cent. The overwhelming majority (85 percent) are women, with only 40 percent working full time.

Of the three segments, Heavy Scrapbookers are the most important target audience for the scrapbook retailer. They shop for their scrapbooking supplies in a larger variety of retail stores and they are generally more involved in crafting. They enjoy working on scrapbook projects with others (i.e.: taking classes or participating in crops).

Heavy Scrapbookers also place more importance on the creative side of scrapbooking. According to the study, they enjoy trying new techniques and creating projects that are “outside the box” — thus making them the perfect audience for introducing new products.

Heavy Scrapbookers are most likely to use a computer in their scrapbooking. Graph 2 illustrates how each of the three segments responded to question: How are you using your personal computer for your scrapbooking projects? Based on their answers, Heavy Scrapbookers are most likely to do Hybrid Scrapbooking (i.e.: use a computer for scrapbooking). See Scrapbooking: Traditional or Digital (below).

All three segments scored high — in the 75 - 79 per cent range — when asked if they used their computers for printing pictures. Heavy Scrapbookers scored slightly higher, with 79 per cent, and much higher on the remaining questions about printing. For example, 64 per cent of Heavy Scrapbookers used their computers



for designing scrapbook pages; 58 per cent used their computers for sharing their pages via the Internet, and 40 per cent used their computers to order scrapbooks in the mail.

Scrapbooking: Traditional vs. Digital

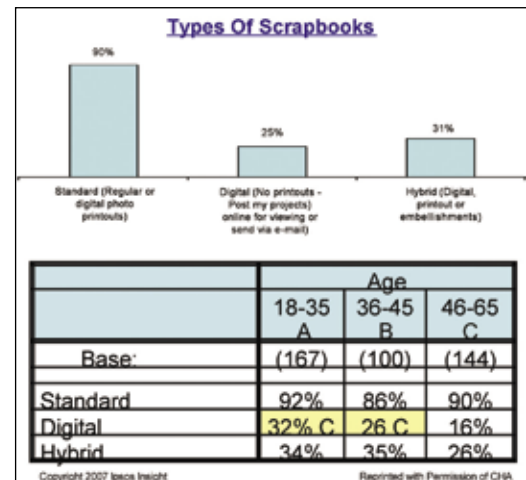
Scrapbookers typically use one of three methods to create their albums: Traditional, Digital, or Hybrid. The following descriptions will help readers understand the results illustrated in Chart 3, above.

- Traditional Scrapbooking involves attaching photographic prints to archival background paper and then adding one or more decorative page elements by hand. These elements include photo mats, titles, journaling (description of the event), and embellishments (decorations made from paper and/or other media). The background is usually a solid-color or printed cardstock combined with decorative scrapbooking paper that reflects the theme, color, or mood of the image.

- Digital Scrapbooking can be created on a home computer with one of several popular digital imaging software programs (i.e.: Photoshop or Photoshop Elements; ULead PhotoImpact, or Corel Paint Shop Pro). Consumers who feel comfortable working in a digital environment often prefer digital scrapbooking because they don't have to use a lot of paper and tools to create their pages. As digital scrapbooking grows in popularity, digital artists have been creating CDs of professionally designed digital papers, alphabets, and embellishments for scrapbookers to use in creating their albums.

Digital scrapbooking is also available at retail on some photo kiosks. For example, the Lucidiom “Lucy” kiosk contains dozens of professionally designed page templates in popular scrapbooking themes, such as birthdays, holidays and seasons. Consumers can choose one of the templates, select their favorite photos from a CD, and drop them into the layout with personalised page titles and journaling. Retailers equipped for digital scrapbooking must provide a large-format printer for outputting 12 x 12-inch pages and should also provide a flatbed scanner large enough to scan 12 x 12-inch pages.

- Hybrid Scrapbooking is a combination of traditional and digital techniques. For example, a scrapbooker creates a page on the computer — using a digital background, image, and text — then prints the digital page on high-quality textured artist's paper. Once printed, the scrapbooker can add traditional paper accents, tags, and embellishments to give the page a three-dimensional look. Hybrid scrapbooking can also start with a traditional scrapbook page — complete with matted photographs and handmade embellishments — decorated with computer-generated text and graphics. While digital scrapbooking is growing in popularity, the CHA study clearly shows most scrapbooks (90 per cent) are still made using traditional materials.



Footnote:

* CHA Attitude & Usage Study, 12 months ending December 31, 2007

KIM BRADY

Fujifilm committed to Imaging

As the photography industry made the transition from analogue to digital many film manufacturers folded up but Fujifilm opted to restructure itself by diversifying itself into three business fields – Information solutions, Imaging solutions and Document solutions. We did our best to adapt to the ever changing industry, said Shigehiro Nakajima, President Fujifilm Europe GmbH. He will also be taking over Helmut Rupsch, President, Fujifilm Deutschland, who is retiring next month, in an effort to derive the synergy between Germany and Europe.

Fujifilm would also want to preserve the culture of photography and their mission is to improve people's quality of life. Nakajima believes that they have full command of all imaging technology. We have always developed cutting edge technology.

At Photokina Fuji has announced a radical departure from current imaging systems with the development of a completely new, real image system (3D digital camera, 3D digital photo frame, 3D print) that marks a complete break from previous attempts to introduce this technology.

The arrival of digital photography over a decade ago opened up so many new ways of enjoying images, not only through capture, but also through manipulation, printing and display. Sales of digital cameras and other



devices like camera phones or webcams have raced ahead of what experts had expected because of the sheer scope of what has become possible in digital imaging. So many more consumers are enjoying photography through their cameras, PCs and prints than was the case in the heyday of film. Fujifilm is determined to push those boundaries yet further, to produce devices which offer new ways to capture and process images, and to

expand consumer enjoyment of photography in ways that had hitherto only been imagined. Innovation is critical to thrive in the digital camera market, says Adrain Clarke, General Manager, Fujifilm Electronic-imaging, Europe..

Fujifilm has a strong research program currently running to improve every aspect of capture and output. This is based on the broad concept of producing images as lifelike

as possible, or more simply, 'capturing an image exactly as your eye sees it.' The 'Real

Photo Technology' program is determined to improve

key quality metrics for each generation of cameras, like 'high resolution with low noise,' 'expanded wide dynamic range,' 'intelligent scene recognition,' 'intelligent flash,' 'face detection', culminating in the announcement of a new type of sensor, Fujifilm Super CCD EXR,

which will take image quality to unimaginable levels.

Previous 3D systems were hampered by poor image quality, and a cumbersome user experience, which often meant the need for special 3D glasses. One major benefit of the FinePix Real 3D System is that for digital camera LCD playback, display and print, the consumer can enjoy the image just as it was originally seen with the naked eye.

The same research team is determined to use these key technologies to open up a new market with 3D imaging. The new 3D image system features advanced image signal processing and micro-component technologies, and is so far able to demonstrate a camera, a viewing panel and a 3D printing system.

The 3D camera depends heavily on a newly developed chip called the 'RP (Real Photo) Processor 3D' which synchronizes the data passed to it by both CCD sensors, and instantaneously blends the information into a single high quality image, for both stills and movies.

'Built-in 3D auto' determines optimal shooting conditions from both sensors. 3D auto means that as soon as the shutter is depressed, key metrics for the image, such as focus, zoom range, exposure, etc. are synchronized. The camera is also fitted with built-in synchro control, giving 0.001-second precision for shutter control and movie synchronisation. The processor uses the very latest technologies of high sensitivity and high resolution as the newest 2D processors.

Special identical high quality compact Fujinon lenses have been developed for the 3D system to ensure complete conformity between the left and right images.

The LCD monitor system has also been completely revised. The camera is fitted with a



2.8-inch, 230,000 pixel LCD. Thanks to a new engineering approach, screen flickering and image deterioration, thought to be difficult to overcome, are reduced to an absolute minimum to achieve beautiful, natural 3D images. The screen will also resolve 2D images as any other camera LCD.

A new 8.4-inch, "FinePix Real 3D Photo Frame" with over 920,000 pixels has also been developed. The LCD monitor on the camera and the stand alone display panel share similar technologies which solve the problem of screen flickering and image ghosting, common problems with earlier developments, giving crisp, high resolution viewing of images in glorious 3D or standard 2D.

A newly developed "light direction control module" in the back of the LCD controls light to right eye and left eye direction. This light direction control system enables easy and high quality 3D viewing without special 3D glasses.



Xerox iGen 4 Digital Colour Press

Using know-how gained through years of development of Frontier, Fujifilm has developed a 3D printing system using a fine pitch lenticular sheet giving high-precision, and fine quality multiple viewpoint 3D like never before. Shooting with FinePix Real 3D System is also paving the way for new possibilities in 2D photo enjoyment.

The heart of the system is a new concept camera fitted with dual lenses. Each lens can capture stills or movies from

a slightly different position, producing the basis of the 3D image.

By combining new dual lens system, new functions can be achieved, for example, image quality improvement function (Simultaneous Dual-Image Shooting: MultiExpression).

For users, this is just one possibility from a dual lens camera. Other fascinating possibilities include: Imaging for the Future. More than you imagined new dimensions

in imaging mean a wealth of new possibilities which will revolutionise the way consumers enjoy imaging. Fujifilm is determined to leverage its considerable technical resources to explore 3D in everyway possible, to produce products that expand the imaging market, while at the same time, give future generations of consumers an even richer imaging experience than was conceived at the dawn of the digital age. **ST**

-VINCENT FERNANDES

Win a Compact Photo Inkjet Printer every day at Photokina!

The visitors at Photokina 2008 show will get the opportunity to take part in an HP competition to win a HP Photosmart A826 Compact Photo Inkjet printer on a daily basis. The competition will be held in hall 4.1.

All the entrants need to do is fill up an entry card on the HP stand, answer five questions correctly and return at 16.00 hours when the prize draw will be taking place. If the winner of the drawn card is not present on the stand at the time, another card will be drawn.

The HP Photosmart A826 Features

Home Photo Centre was awarded the 2008 prestigious Technical Image Press Association (TIPA) Award for Best Small Format Photo

Printer. The printer was praised by the jury of the TIPA Awards – known as the Oscars of the photographic industry – for its large 17.7cm touch screen and distinctive design.

The innovative device gives customers numerous ways to produce photos, including the option of printing without a PC by inserting memory cards directly into the printer. It allows users to edit, design and personalise images using a stylus and on-screen keyboard and includes over 200 borders and graphics enabling the creation of greetings cards, postcards and calendars. The fun and easy-to-use printer is built for quality family printing, with a 100-sheet paper tray, sizes up to 13 x 18 cm and HP's vivid, long-lasting Viverna inks. **ST**

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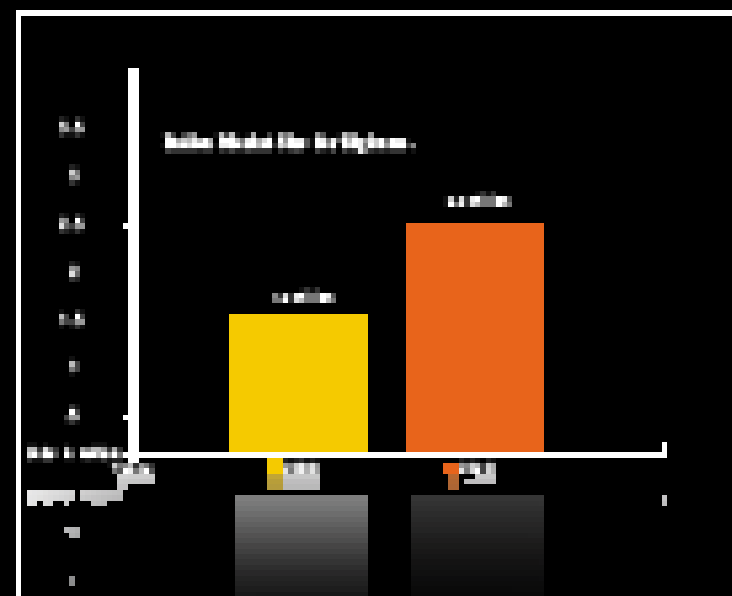
bhavyadesai2000@yahoo.com

Reasons Why You Should Be A Part Of Photofair 2009

Indian Photo / Imaging Market Statistics:

POPULATION: Over one billion (Over 100 crore).

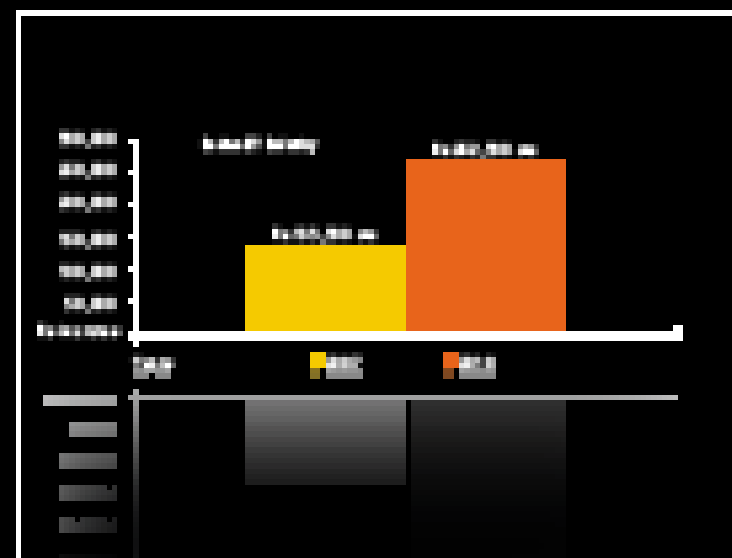
GDP: US \$ 1.16 trillion. It is projected to grow at 5 percent of the GDP over the next 50 years.



INDIAN MARKET SIZE FOR DIGITALS: The current Indian digital camera market is over 1.5 million (15 lakhs) units and is expected to touch 2.5 mtr (25 lakhs) by 2010.

CUSTOM & IMPORT DUTIES: The Effective Import Duties are:

1. Digital cameras and IT related products (Inkjet printers, scanners, etc.) is 18 percent
2. Photographic Minilab equipment: 29 percent
3. Photo color paper / emulsion films & accessories: 33 percent

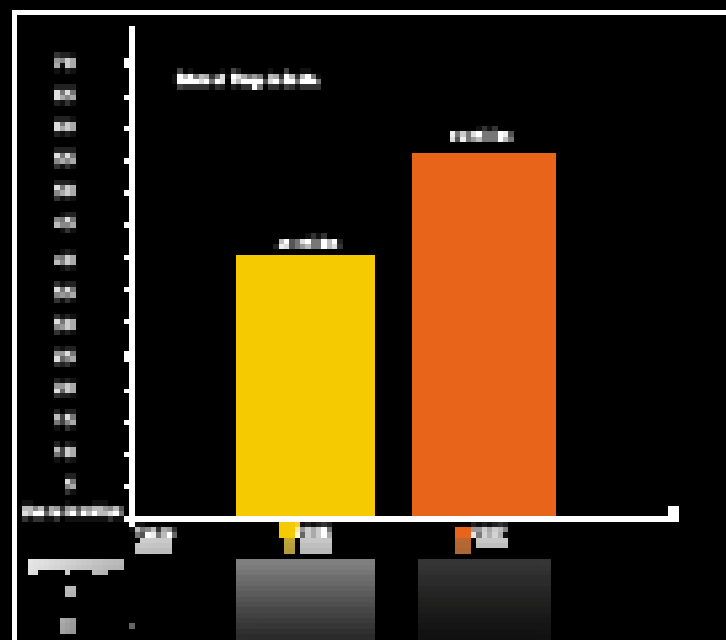


INDIAN IT INDUSTRY: Software and services exported \$1 bln (approx. Rs.1,20,000 crore) in 2007 fiscal, (growth rate of 32.6 percent). It is expected that the growth is likely to touch \$2bln (approx. Rs. 2,00,000 crore) by 2010.

FLASH MEMORY/STORAGE MARKET: Demand for memory cards has been on the rise in India, primarily in mobile phones and digital cameras.

THE GREAT INDIAN MOBILE REVOLUTION: The number of mobile users in India will double from 200 million to 400 million by 2010, providing a boost to the photo printing market in India.

INDIAN PC PENETRATION: The India PC market crossed the milestone of achieving a landmark of 2.5 million (25 lakhs) shipments in 2007, while registering a 28 percent year-on-year growth.



INTERNET USAGE IN INDIA: For the first time ever the Internet user base in India grew by over 80 percent to touch 55 million (55 lakh) in 2007 from that of 40 million (40 lakh) in 2006.

ONLINE PHOTO SERVICES: A recent study of the e-retailing market in India estimates that the size of the online retailing market for 2006-2007 was about \$ 200 million (approx. Rs. 800 crore). This segment is expected to rise by 38 percent in 2007-2008.

DISTRIBUTION MODEL FOR IMAGING PRODUCTS: In fact, major companies distribute their products through National/Regional Distribution in all the States of the country.

SALES CHANNELS IN INDIA FOR IMAGING PRODUCTS: The three main distribution channels in India are: 1) Photo Channel, 2) IT Channel, 3) Modern Trade/Organized Channel, comprising largely of Shopping malls.

NUMBER OF PHOTO STUDIOS: 1,50,000 outlets across India.

NUMBER OF LABS: 5000 outlets across India and over 58 percent does digital printing.

TRADE & INDUSTRY ASSOCIATION: All India Photographic Trade and Industry Association (AIPITA), the largest body to represent the photo/imaging trade and industry throughout the country.

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Kodak's future in every aspect is about growth

New products and services from Kodak inspire consumers and professionals to do more with their pictures and take their capture and sharing experience to the next exciting level. In a hard hitting interview **Jeff Hayzlett**, Chief Business Development Officer, **Kodak** spoke to **Fred Shippey** about his company's business venture looking forward. Excerpts:

The industry has changed a lot since the name KODAK was coined in 1888. Coping with major changes in the marketplace caused with rapidly developing technology is difficult for large companies. I interviewed a Kodak Vice President for PMA in 2004 and he said, "Opportunity will be there for people who want to seize it, but they are going to have to look forward. They cannot look backward! I thought that was very good advice. What are your thoughts about how Kodak's forward-looking transition going?"

Kodak's is a tale of two businesses -- a declining but very profitable traditional business, and a growing digital business. Looking forward, we'll continue to manage all aspects of our business tightly

-- traditional photographic film and entertainment film continue to be valued for their quality and longevity, and the business remains a very important component of our success. Kodak's future in every other aspect is about growth, growth, and more growth. We're introducing exciting new products, like our new pocket HD video camera -- creating new categories like our digital picture frames -- introducing innovative business models, like our consumer inkjet printers and their affordable, high-quality inks -- and delving further into business-to-business imaging markets.

You travel a lot - How is the worldwide digital imaging market developing? Are there major differences in the different regions? What

do you see as exciting new/developing opportunities in the worldwide imaging marketplace?

Around the world, digital imaging makes taking and sharing pictures so easy, everyone is doing it. Today, we estimate 620 million pictures are taken with an imaging device each day. No matter where you are, Kodak helps customers make, manage and move images and information.

Like many in the imaging industry, we see the developed countries of Asia are ahead of the curve in technology and digital imaging. These regions are quick to embrace new technologies. Developing regions are jumping right into digital imaging because of the ease of it. But globally, regardless of region, we see that people are taking more pictures but doing less with them. We also hear from consumers around the world that they WANT to do more with their pictures. So Kodak continues to respond with fun and easy ways to share their pictures, including the types of products and services we'll be showing at Photokina.

Interestingly, exciting new opportunities exist in areas of imaging that some consider in decline. Newspapers, for instance -- they are an important growth area for Kodak because developing countries have increased literacy rates and more demand for newsprint, and developed countries are looking to increase interest, advertising opportunities, and readership by zoning their print runs -- effectively providing more



Jeff Hayzlett

customized news to different areas covered by the same publication.

We have a world wide campaign "Make something Kodak" to encourage people to make something exciting or make something special with Kodak. You'll see a lot more of it as we approach the holiday season.

What will people see when they come to your booth - any new products/developments? What's the message you want to get out at Photokina?

The Kodak booth at Photokina will be displaying Kodak's comprehensive range of imaging solutions for consumers, creative professionals and retail partners. No matter who you are, we're encouraging you to "Make Something Kodak." Consumers will be inspired to do more with their pictures; retailers will be encouraged to leverage our scalable in-store solutions to make unique and profitable photo products for their customers; and our professional and graphics partners will be able to leverage our solutions to do and offer more in the changing imaging landscape.

The Kodak booth (Hall 5.2) will include new film capture



options, ultra crisp digital displays, wireless inkjet printing, and new solutions for our retail partners.

We certainly haven't given up on traditional film products and our new KODAK PROFESSIONAL EKTAR 100 Film is the world's finest grain color negative film, achieving high saturation and ultra-vivid color for unbelievable detail and amazing high-quality enlargements.

Our digital products include the new KODAK OLED Wireless Frame, the first-ever Organic Light Emitting Diode frame, displays images and videos in ultra-crisp quality for an unparalleled 180 degree viewing experience and the new KODAK ESP 7 and 9 All-in-One Consumer Inkjet Printers that take home-printing ease, quality and affordability to the next level with wireless printing and a 10-inch, one-touch control panel.

In addition to enabling people to easily capture video and still images, Kodak offers our retailers adaptive and

proven photo printing solutions like the Adaptive Picture Exchange (APEX) that provide unprecedented ease-of-use, flexibility and scalability. The KODAK Picture Movie DVD, now available in Europe, combines original artist music and consumer pictures into a powerful and emotional movie, playable on any DVD player, in minutes, enabling retailers to offer personalized photo-products.

I should also mention that Kodak CCD image sensors will be used in new professional digital cameras from Leica (the S2), Hasselblad (the H3DII-50) and Sinar (the Hy6-65 system).

When I started making worldwide presentations on digital imaging technology for Kodak in 1988, I talked about an imaging chain in comparing silver halide imaging to digital imaging. The key elements still apply today. They are: capture; storage and retrieval; transmission/sharing. Would you care to comment on what



Kodak is doing in those three areas?

It is interesting that you say that. More and more, Kodak is realizing that digital imaging isn't just "digitizing film." The imaging chain can't be pigeonholed into the same steps that traditional film followed, which were basically dictated by the logistics of processing film. Instead, digital imaging is blowing away the boundaries - people are taking pictures with everything -- their cell phone, PDA, digital cameras, etc. -- and want seamless processes as well, so they can store, retrieve and share without boundaries.

Internally at Kodak we have a saying: "m3i2". It means Kodak helps to make, manage and move images and information, and it applies to more than just photos. We want people to feel only Kodak can do that and trust Kodak. After all, Kodak is one of the most trusted brands in the world. Whether you want to find an image, store an image, use an image to print something or display something visually, you should remember to turn to Kodak.

Are you doing anything to address the long term archiving of digital images?

Honestly, our opinion is, given the history of storing images -- There is nothing that compares with film and high-

quality output as far as longevity goes. Our consumer inkjet printers use pigmented inks, and photos output on them have been proven to last more than 100 years. And as you probably know from the George Eastman House, they don't accept any digital media in their storage vaults. Film and negatives are the only proven method of long-term storage.

Are there any hot topics for you personally?

One of my hot topics is print. I joined Kodak through one of the company's acquisitions in the creation of the Graphic Communications Group. Commercial printing is a strong and growing business around the globe, and Kodak's unparalleled strengths in digital imaging science and materials science makes the company a huge player in this industry. This topic is relevant at Photokina because our GCG solutions provide retailers with totally customized and unique products to offer consumers. And consumers benefit because they get more great products that are easier and easier for them to design and order.

We want people to know that printing is still important in the world and we're the biggest ambassadors for printing since Gutenberg! **SD**



Cashing on with the Zooms



Morio Ono

The surge in the sales of the DSLRs globally (especially in the developed markets), has provided ample opportunities to the lens manufacturers to cash in on this marketing moving trend. Tamron is definitely geared up to take advantage of this opportunity as **Mr. Morio Ono**, President of Tamron Co., Ltd spoke to **Bhavya Desai** at the show about some of its new products. Excerpts of the interview:

What are the new products that Tamron is launching at the show?

At Photokina Tamron is launching two new lenses, which include the AF18-270mm F/3.5-6.3 Di II VC (Model B003) and SP AF10-24mm F/3.5-4.5 Di II (Model B001). These are being showcased to the visitors for the first time at the show.

What is your objective of participating in the show? Do you think a show like Photokina helps you to target audiences only from the European market or more on a global scale?

Our participation at Photokina is mainly for our European customers, but having said this, Photokina is also a place and a venue to have business meetings and discussions with our distributors from all over the world. So keeping that in mind we would say Photokina is the biggest show not only for targeting the European market, but also the global market.

Has the surge in the sales of DSLR cameras in the developed markets have had any positive impact on your products?

Yes of course, the increase in the sales of the DSLR cameras has given our business a big positive effect. This growth in the DSLR segments has made the interchangeable lens demand expand and we are sure that this trend will continue.

What are the emerging markets that the company projects to invest in currently? Also what has been the response from these markets so far?

Well, currently we are actively investing into the BRICs' market like most of the manufacturers today since they have a tremendous potential. According to our feedback, the sales in each of these markets have been expanding regularly and these markets will definitely be larger market in a few years to come.

The company launched its new AF18-270MM Di II VC ultra high power zoom lens at the beginning of this month? What sort of a response do you expect from a product like this?

We have been creating many hit products in the past as well as the present as the pioneers in the manufacture of mega

zoom lens. Ideally, mega zoom lenses allow the consumers to take a picture with a single lens instead of having to use a standard and a telephoto zoom. That is how we have been valued by Tamron users. The new lens 18-270mm VC that we are releasing is the world fastest 15x zoom lens equipped with anti shake feature called VC and we are quite confident that this lens will be highly esteemed by the consumers as well as the photographic fraternity.

With the digital imaging scenario constantly changing how does a company like Tamron cope up with a situation like this?

Digitalising allows us to speed up the transitions of technical and marketing levels. Tamron, as a general optical manufacturer, has and will continue to take a stance of rapid management as well as quick reactions to the market transitions, which will benefit the company, its products as well as

the consumers.


What according to you are the biggest challenges in the company's roadmap in the near future?

The most important mission for us is speeding up the development.

What are the current global trends in your product segments today?

The interchangeable lens trends are usually affected by the camera trends in a particular region. In the interchangeable lens product segment, features like anti-shake function, high speed motor and silent motor will be essential for the years to come. One more thing we cannot miss is the necessity of higher optical performance because of the progress of the imager sensor (highly resolutionised).

Can you tell us a little bit more about the new launches that the company plans to do in the Di Lens Series in the Full-Size Format? Will these products be on show at the Photokina 2008?

At the moment there is no Di lens that we have released at Photokina. However, our existing model, which is the 28-300mm VC is a Di lens and has also been awarded the EISA lens of the year in 2008. This is an extremely popular lens around the world, but unfortunately it is in shortage of supply at the moment. 



Adobe brings in Creative Suite 4

Radical workflow breakthroughs and new levels of flash integration anchor Adobe's biggest software release.

Adobe Systems Incorporated has announced the Adobe Creative Suite 4 product family, a milestone release of the industry-leading design and development software for virtually every creative workflow. Delivering radical workflow breakthroughs that bring down the walls between designers and developers—and packed with hundreds of feature innovations—the new Creative Suite 4 product line advances the creative process across print, Web, mobile, interactive, film and video production.

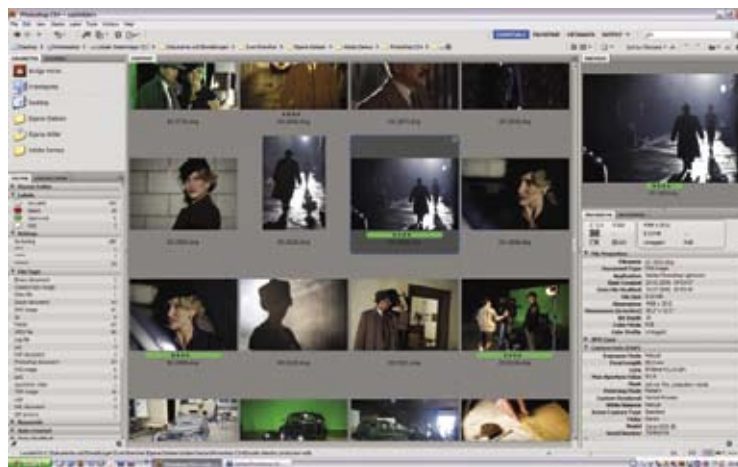
Kevin Connor, vice president of product management for professional digital imaging at Adobe and Bryan Hughes, Photoshop manager presented the new Photoshop CS4 and the entire Creative Suite 4 family to a standing-room only audience at the Photokina 2008.

Of most interest to those of us in the digital photography community, the new Photoshop CS4 will be available as a separate product or part of the new Adobe Creative Suite 4. Kevin pointed out that many types of users now use Photoshop and as a result, it will come in two versions. The extended version, Photoshop CS4

Extended, is designed to meet the needs of users that require extras like image analysis and 3D visualisation.

Photoshop CS4 has been designed to take advantage of the latest graphics processing unit (GPU) hardware to enable it to deliver superior performance. It now offers a smooth pan and zoom experience so that you can easily edit images at the highest magnification while maintaining clarity. The new Canvas Rotation tool makes it simple to rotate and work on an image from any angle. To help keep your work areas clutter-free Photoshop CS4 has a new unified application frame, tab-based interface and self-adjusting panels that make it easy to quickly access advanced tools and provide a more fluid way to interact with the application.

Photoshop CS4 Extended includes all the new features of Photoshop CS4 plus the ability to manipulate 3D imagery easier than ever before and makes it possible to paint directly on 3D models and surfaces, merge 2D files onto 3D images and animate 3D objects. The 3D engine has been rebuilt to provide faster performance, which allows editing of properties like light and gives



you the ability to create more realistic renderings with a new high-quality ray-tracer. Video professionals will appreciate the ability to turn any 3D object into a video display zone and animate 3D objects and properties with ease.

Bryan said, "The things we are used to doing in Photoshop can now be done in 3D".

Additionally, Photoshop CS4 Extended offers the ability to perform localized colour correction making it easy to colour correct and balance simulated environments and terrain databases using images taken in different climates. This makes it possible to achieve a more realistic and compelling user

experience.

The new Adobe Creative Suite 4 offers unprecedented choice among editions and stand-alone products, with comprehensive support for the most cutting-edge workflows for virtually any design discipline. With new levels of integration for Flash technology across the entire product line, customers can choose from six suites or full version upgrades of 13 stand-alone applications, including Photoshop CS4, Photoshop CS4 Extended, InDesign CS4, Illustrator CS4, Flash CS4 Professional, Dreamweaver CS4, After Effects CS4, and Adobe Premiere Pro CS4. **SI**

-FRED SHIPPEY

World's first 15X zoom AF18-270 mm lens from Tamron

Tamron, the leading lens manufacturing company announces the launch of world's first 15X zoom lens with built-in vibration compensation (VC) Mechanism for DSLR cameras. This has set a new record as the TAMRON AF18-270mm F/3.5-6.3 Di II VC LD Aspherical (IF) MACRO (Model B003) delivers a remarkable zoom ratio of 15X. Apart from its gigantic 28-419mm equivalent focal length range it is equipped with a highly effective Vibration Compensation (VC) Mechanism.

Designed exclusively for digital SLR cameras with APS-C sized image sensors, the new lens delivers outstanding image quality over the entire zoom range. Its exclusive VC anti-shake system facilitates sharp handheld photography even at the longest telephoto settings or in otherwise unfavourable lighting conditions.

This is the ultimate universal lens; covering virtually any photographic subject from wide angle to ultra telephoto. When converted to 35mm format,

the lens covers an angle of view equivalent to 28mm to 419mm. This breakthrough lens is equipped with Tamron's proprietary tri-axial Vibration Compensation (VC) mechanism that eliminates or substantially reduces the effects of handheld camera shake, making it suitable for almost every imaginable photographic situation. At present the lens will be available in Canon and Nikon mounts, however, the price and launch date are yet to be announced. **SI**

-ROJITA B. TIWARI



Increasing popularity of royalty-free stock destinations

Royalty-free stock sites have made things easier for those who are in constant search of good quality images for personal as well as professional use. Free Images, Commercial Images, Images with resources, with various themes and collections- thousands of pictures in hundred of categories- these stock sites not only support the photographers to market their work but also help them connect to the end user.

In simple terms, stock photography consists of existing photographs that can be licensed for specific uses. Publishers, advertising agencies, graphic artists, and others use stock photography to fulfill the needs of their creative assignments.

So, how exactly does this work? Simple. Images are filed at an agency that negotiates licensing fees on the photographer's behalf in exchange for a percentage, or in some cases owns the images outright. This is increasingly done online, especially with the newer micro-stock models.

In the beginning of 1920, the trend started with the foundation of the first photo stock site by H. Armstrong Roberts, which continues even today under the name RobertStock. For many years, stock photography consisted assignments from commercial magazines.

By the 1980s, it had become a specialty in its own right, with photographers creating new material for the purpose of submitting it to a stock house. Photographs were taken intentionally in a different way which could be used as magazine covers. Some of the noted agencies of that time included The Image Bank, SuperStock, Comstock Images, Tony Stone, Photo Researchers, FPG, Index Stock Imagery which was recently acquired by The Photolibary Group, and Masterfile.

The year 1990 was marked as a period of consolidation followed, with Getty Images and Corbis becoming the two largest companies as a result of acquisitions. Today, stock photography companies have

largely moved online. In the early 2000s, Jupitermedia Corporation has started buying some of the smaller players in the market, aggregating them under the banner of their Jupiterimages division, and became the third largest player in the market. The availability of the internet provided a means for other, smaller companies to get a foothold in the industry. Companies such as Alamy, Photolibary and Inimage have since become significant competitors in the market.

In the 2000s the microstock photography industry, led by iStockPhoto and later Shutterstock, Dreamstime, 123RF, BigStockPhoto, Fotolia and Stockxpert emerged as a rapidly growing market. Using the Internet as their sole distribution method, and recruiting mainly amateur and hobbyist photographers from around the globe, these

companies are able to offer stock libraries of good quality for very low prices.

However, the actual revolution was brought in by Google which introduced the Image Search Engine in 2001 with 250 million images from across the internet. This enabled smaller stock agencies such as Acclaim Images, World of Stock, and Absolute Stock Photo to compete with the very large stock photography agencies such as Getty Images and Corbis.

In 2003 ShutterPoint pioneered the open access model which allowed everyone to upload and market images. The trend was continued by fotoLibra in 2004 and in 2005 Scoopt started a photo news agency for citizen journalism enabling the public to upload and sell breaking news images taken with cameraphones. The first negotiation platform was created in 2007 which

allowed anyone to upload and market images and define their own price or let buyers bid on content.

Benefits of using stock pictures:

Someone who uses stock photography instead of hiring a photographer saves time, money. Stock images can be presented in searchable online databases, purchased online, and delivered via download or email.

A collection of stock photography may also be called a photo archive, picture library, image bank or photo bank. As modern stock photography distributors often carry stills, video, and illustrations, none of the existing terminology provides a perfect match.

The steps to upload a picture on a stock site:

* After filing the images at an



agency that negotiates licensing fees on the photographer's behalf, the photographer determines pricing by size of audience or readership, how long the image is to be used, country or region where the images will be used and whether royalties are due to the image creator or owner.

* With Rights Managed stock photography an individual licensing agreement is negotiated for each use. Royalty-free stock photography offers a photo buyer the ability to use an image in an unlimited number of ways for a single license fee. The client may, however, request "exclusive" rights, preventing other customers from using the same image for a specified length of time or in the same industry. Such sales can command many thousands of dollars. However, with royalty free licensing there is no option for getting exclusive usage rights.

* Some stock photography sites offer low-resolution photography free for the purpose of preparing advertising comps to demonstrate a design.

* Professional stock photographers place their images with one or more stock agencies on a contractual basis, with a defined commission basis and for a specified contract term. Some photographers fund their own photo shoots, or develop imagery in cooperation with an agency, while others submit photographs originally produced as part of editorial (magazine) or commercial assignments.

MicroStock has also made this process quite easier. The photographer can post his

photos online, allow people to license them, and cash a monthly check for your efforts. As he gains experience, he can move up the food chain of stock photography.

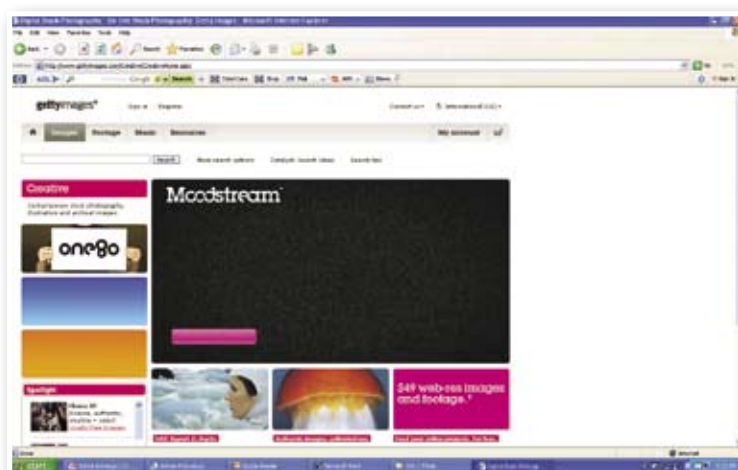
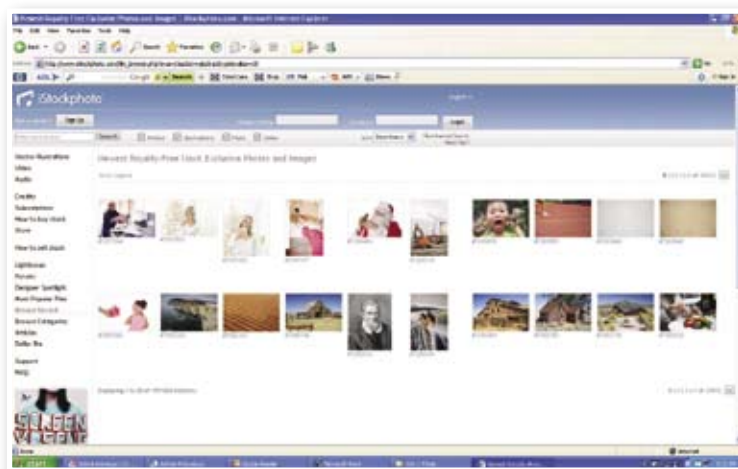
Micro-Stock

Even though royalty-free photography is cheaper than rights-managed, it is still too expensive for many budget-conscious users. For example, small office-, home office-, non-profit-, and amateur publishers have limited means to buy photography. So, thanks to the Internet, there's now a low-cost version of the original low-cost version of stock photography: Micro Stock.

Microstock agencies charge as little as a dollar per image. They are also known as "micro-payment" sites and "royalty-free digital stock photography communities". There's a mouthful. From a novice photographer's perspective, although the revenues are low, so are the barriers to entry. Whereas traditional royalty-free agencies may reject your work, micro-stock agencies often let you post whatever you have and let the customer decide what will sell. Prices are often (but not always) determined by the agency and are typically based on image size downloaded by the client.

Some other Stock sites are I stock Photo, SXU, Yotophoto, Morgue File, Stockvault, and Stockxpert, Dreams Time, Foto search, Corbis, Shutter stock

More about the Stock Agencies



The stock agency hosts the photos; provides search capabilities, order fulfillment and billing; and pays the photographer commission on a regular basis. For this service, the agency keeps a percentage of the transaction. There are an overwhelming number of stock agencies. Most of these are owned by the "big three" players, Getty, Corbis and Jupiter. Differing agencies provide differing prices, commissions, qualities, and subjects, but they share one thing in common: licensing. There are just two general types of license: "rights-managed" and "royalty-free". In the trade, this is shortened to "RM" and "RF".

Ways to license stock photos:

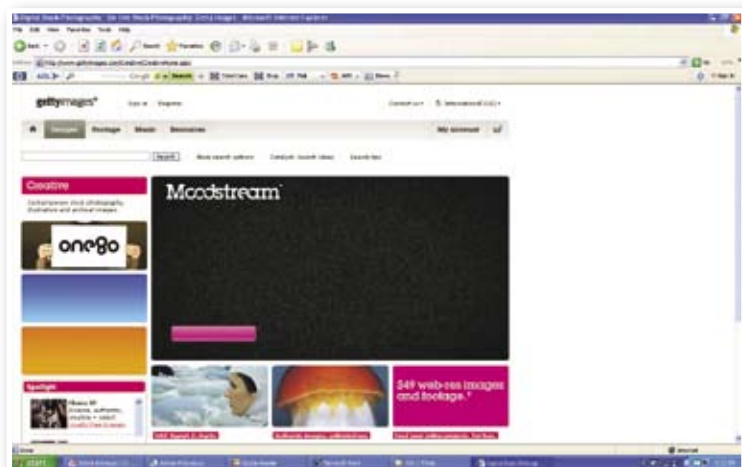
Rights-Managed ("RM") is the traditional method, used for high-end photos. The fees are relatively high; are variable, dependent upon the use; and are per use. The cost of a photo for use in a magazine, for example, would depend upon

the magazine's circulation, market, and how large the image will be printed. If the publisher wants to use the photo again, they have to pay a usage fee again (the fee is per use, not per image).

Royalty-Free ("RF") is the newer, Internet method, used for generally lower-end photos. The fees are less and per image (e.g. the buyer can use the image any number of times and for multiple purposes without paying more). The fee is often based on the image size (number of pixels), a smaller image costing less than a larger image.

Much to the relief of the photographers and there are many stock site associations existing in different countries which help protect the laws and promotes this ever flourishing business. Some of them are, British Association of Picture Libraries and Agencies - Trade association for stock agencies in UK and Stock Artists Alliance - Worldwide photographers' trade organization etc. **SD**

- ROJITA B. TIWARI





Olympus readies to shock and waterproof the consumers

A leading manufacturer of professional opto-digital products, Olympus pioneers key technologies in the fields of imaging and voice products, endoscopy, microscopy, bioanalytics and diagnostics.

Olympus unveiled its latest addition of the μ 1050SW digital compact camera to its μ SW (Shockproof & Waterproof) camera lineup at the show on the first day. The new μ 1050SW offers 10.1-megapixel sensor which features a waterproof, dustproof, and shockproof body with a new sliding lens barrier that enhances both styling and protection. The camera has been launched with colour variations of Silver, Black, Gold, Blue.

The ideology behind the same is to offer the consumers a camera, which provides them with a robust shockproof and waterproof performance and enables them to take photos underwater and in other outdoor situations where photography was previously considered difficult.

Where previous μ SW models have variously emphasized 'toughness' and 'casualness', the new μ 1050SW emphasizes 'stylishness.' The μ

1050SW features a stylish sliding lens barrier and elegant new body colors that make it an ideal camera to take to fashionable and formal events.

The manufacturer states that they have not compromised on the camera's rugged construction like its predecessors featuring rugged construction, dustproof and waterproof body up to the depth of 3 meters. According to the manufacturer it is ideal for use at the beaches and pools, and can even be used when surfing or engaging in other marine sports.

The body clears 1.5-meter drop-impact tests, enabling active use at campsites and outdoors, and carefree handling even when operated by children. Operation is also guaranteed at temperatures as low as -10°C , making the μ 1050SW a great take-along camera for winter sports and mountain climbing. The 1050 SW is also resistant to damage by water, sand, dust, impact, and cold, the μ 1050SW is as at home as it is

in the rough, enabling users to capture precious memories in any season, at any location.

Tap Control Mode

The μ 1050SW features the newly developed 'Tap Control' mode. In this mode, users can control shutter release, camera settings, and image playback simply by tapping the top or sides of the camera body, or the surface of the LCD monitor, enabling a totally new, fun and convenient, method of operation. Tapping can be used to switch face detection perfect shot and flash operation on or off, as well as to control image display and slideshow playback. The camera also features a new Scene Program called 'Snow' that allows all essential operations to be performed via tapping, ensuring easy operation when wearing ski gloves. In addition to tapping, functions such as slideshow speed can also be controlled simply by tilting the camera, creating an entirely new sensation that increases the fun

of camera ownership.

Face Detection

Olympus Face & Background control face detection has been increased from 3 to 16 faces, and together with Shadow Adjustment Technology, assures that faces are in focus, and foreground and background elements are properly exposed. Even when shooting outdoors or with a window behind the subject in backlit situations where the subject's face would normally be underexposed, Face & Background control helps assure beautiful results.

The μ 1050SW also incorporates proprietary Olympus TruePic III image processing that suppresses noise, smoothes edges, and assures faithful reproduction of even the palest colours. Working as a team with the camera's high-resolution lens and 10.1-megapixel image sensor, it also helps to ensure truly outstanding image quality. **SD**

Sanho showcases new image backups

With a host of new products on display at the show, Sanho Corporation (Photokina 2008 Hall 5.1 Booth A030), is displaying a number of new image backup and photo viewer products at this year's Photokina.

HyperDrive RAW Viewer

First up is the HyperDrive RAW Viewer which is a dedicated photo viewer with a gorgeous 4.7" widescreen WVGA (800 x 480 pixels) touch screen capable of displaying 16 million colors in a wide color gamut. It can display JPEG and true RAW images from any digital camera even professional medium format digital backs in full color vividness and clarity.

This is made possible by a powerful onboard RAW image decoder that will process RAW images at speeds rivaling even the fastest desktop computer. Measuring at 124 x 78 x 22mm (4.9" x 3.1" x 0.9") and weighing only 160g (5.64oz),

it is smaller than a physical photo album containing 30 x 4R photos. HyperDrive RAW Viewer can instantly display images stored on memory cards inserted into the built-in CompactFlash CF Type I/II and Secure Digital SD/SDHC/MMC slots as well as from any USB device (e.g. USB flash drive, hard drive, card reader or digital camera etc) via USB OTG host technology.

With a high capacity rechargeable lithium polymer battery good for up to 5 hours of operation, the HyperDrive RAW Viewer allows photographers to quickly and conveniently view any high definition JPEG/RAW image on the go without the need for computers. The HyperDrive RAW Viewer is expected to be available by the end of the year at a manufacturer's suggested retail price of €165/\$249.

HyperDrive COLORSPACE UDMA


HyperDrive COLORSPACE UDMA is the third and latest



addition to the HyperDrive COLORSPACE line of high-speed photo backup and viewer devices. Capable of downloading at 40MB/s UDMA speed, the COLORSPACE UDMA will be the world's fastest photo storage device, able to backup a 2GB memory card in 1 minute with full data verification. It is also the only photo storage device in the market that can decode and display true RAW images from any camera even medium format digital backs on its high-

resolution 3.2" QVGA color LCD screen. New data management, security and synchronization features round up what is probably the most advanced image storage on the market.

Price and Availability

The HyperDrive COLORSPACE UDMA will be available from October at the following manufacturer's suggested retail price (80GB:\$339, 120GB:\$379, 160GB:\$399, 250GB:\$499, 320GB:\$539, 500GB:\$599). 



Sony World Photography Awards 2009 announced

Collaboration with The Prince's Rainforests Project; Environment is central theme of this year's awards; Student programme to span six continents

A major new initiative, in association with The Prince's Rainforests Project (PRP), was announced on Monday 22 September, at the launch of the second annual Sony World Photography Awards 2009 - a truly global competition which honours both professional and amateur photographers.

Speakers at the launch at the Seippel Gallery in Cologne included Scott Gray, Managing Director of the Sony World Photography Awards, James Kennedy, General Manager of Marketing Communications at Sony Europe, Vanessa Winship, winner of the 2008 l'iris d'or and Briony Mathieson from The Prince's Rainforest Project. Also speaking were Ruth Eichhorn, Director of Photography, GEO Magazine and photographer and President of Magnum Photos, Stuart Franklin.

In addition to the 12 categories for professional photographers and the nine categories for amateurs, the Sony World Photography Awards are delighted to announce the partnership with The Prince's Rainforests for the PRP Awards which complements this year's theme of the environment.

Professional photographers will be submitting their portfolios in the hope of being selected for a fully-funded project to document the rainforest regions of the world. Amateur photographers will also be invited to submit their images for a global awareness campaign, using photography to educate and inform.

Also new to this year's awards:

An extended university programme which has grown from 10 universities in Europe in the inaugural year of the

awards to 60 universities across six continents. The brief for this year's student competition is to produce one image which highlights a single environmental issue specific to their country.

The Festival at The Sony World Photography Awards: a week-long festival of photography that takes place throughout the city of Cannes. Through talks, seminars, screenings, networking events, book signings and many other programmes and events, The World Photography Awards have created a programme for the photographic community to participate and network through. The Festival @ SWPA is also creating a new annual cultural event for the general public and all who enjoy contemporary art.

A new category list for professional photographers spreading across the three photographic genres - photojournalism and documentary, commercial and fine art

The introduction of the Sony Campaign Award for amateur photographers, which joins together a global obsession for football with the enthusiasm and passion of photography. Amateur photographers are invited to enter the Campaign Award with a single image that captures the beauty and spirit of football in unexpected places, with the winner having the chance of being one of the photographers used in Sony's forthcoming digital imaging 2009 campaign work.

A global touring exhibition - Discovering a World of Images - showcasing images by the 2008 winners and finalists which through the course of a year will visit Belgium; Cologne; Tokyo; Delhi; New York; Singapore; Rio de Janeiro; Moscow and Melbourne.



Vanessa Winship, winner of the 2008 l'iris d'or

The Sony World Photography Awards welcome submissions from every corner of the world. Last year - the first year of the awards - over 70,000 entries were received from 178 countries. For both professional and amateur photographers, the categories cover a broad range of subjects from photojournalism to sport, architecture to fashion, offering an all-encompassing competition for the photographic world.

Through its many initiatives, the Sony World Photography Awards aim to unite the international photographic community.

Vanessa Winship, winner of the 2008 l'iris d'or comments:

"In its inaugural year, Sony World Photography Awards have provided an opportunity for me to have had my work judged by some of the photographers whose own work I most respect and admire. In an industry as competitive as my own I was delighted to have been singled out with this series of portraits. I am not a new photographer, but this award has certainly assisted in allowing new audiences to see my work, an important and necessary aspect to anyone

working in a visual medium.

Key dates- 2008

22 September
Professional and amateur categories open for submissions
9 October
Global tour opens in Tokyo
31 October
Student Focus participating universities announced
25 November WPA Judges announced
2 December
Global tour opens in New York
31 December
Closing date for professional and amateur categories

2009

24 February
Amateur and professional awards shortlist announcement
3 March
Student Focus winners' announcement
17 March
Amateur and professional winners' announcement
14-19 April Festival @ The Sony World Photography Awards - exhibitions and events in Cannes
16 April Sony World Photography Awards gala evening and ceremony. **SD**

Photo Print solution revolution

DNP Photo Imaging Europe, a subsidiary of Japanese giant DNP, established in 1876 – the world leader in dye-sublimation printing solutions - is introducing its FOTOLUSIO brand, during Photokina 2008.

Although photo films are slowly becoming a thing of the past, Fotolusio hopes to revolutionize photo print at Photokina 2008. According to LYRA RESEARCH and API forecasts, in 2008 more than 400 billion pictures will be taken around the globe, ten times more than at the beginning of the digital era in 2000. In Europe, where digital shooting has widely expanded, adapted printing solutions specially aimed at its enhancement have not been developed.

Those same researches are assessing that in 2009, 50% of all European photo prints (already surpassing the most important volumes recorded at the time of film-based photography) should be produced in stores.

With the introduction of FOTOLUSIO, DNP Photo Imaging Europe is foreshadowing the market evolution. Therefore, the combination of the words Photo, Solutions and Revolution gave birth to FOTOLUSIO – a line of technological products and innovative solutions dedicated to photo print.

FOTOLUSIO, a Fortune 500

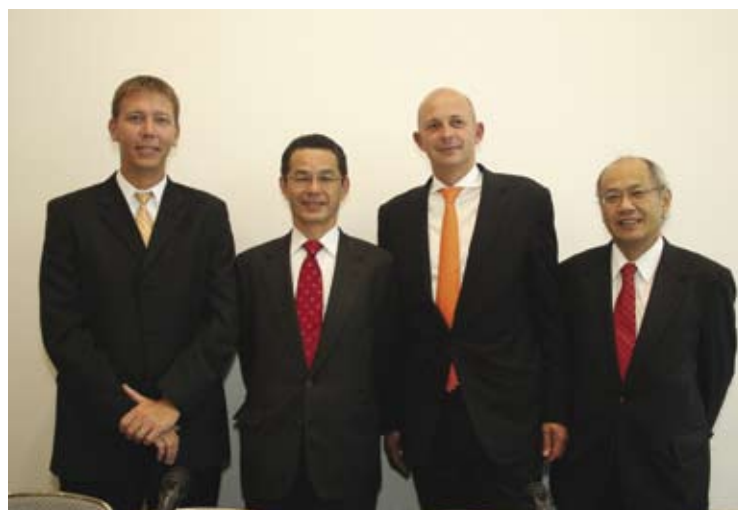
company with a turnover of US\$10 billion, brings more than products but genuine solutions to photo professionals in order to answer the consumer's demands. Quality, simplicity and profitability are the cornerstone of the company's philosophy, says Masato Koike, Corporate Officer, General Manager, Information Media Supplies Operations.

The company also revolutionizes the photo market in creating new products and new opportunities for professionals. It is a global, flexible and evolutionary system answering all the needs and accompanying photo print retailers in their transition from silver halide to digital technologies:

Centuria DS photo paper and dye-sub media are warranting faithful reproduction of colors and unique durability.

Ultra-compact and fast dye-sub DS printers which produce multiple sizes prints - from 9x13 (3.5x5") to 20x30 (8x12") - of remarkable quality.

Nextstation DS-T2: an order-taking station with user-friendly interface offering a wide range



L to R Brett Cameron, Masato Koike, Roch Hollande, Kazuhiko Ochi

of services and value-added products. Nexlab NL-2000: a new generation of dye-sub minilab with a dry "chemical free" processing system. Compact, simple and functional enough to adapt to all sales outlets. Multiple sizes and ultra-fast printing (up to 1000 prints per hour) in order to answer all productivity requirements, even the most demanding.

The PrintCenter: a multi-user station generating traffic in stores thanks to an integrated system managing order taking, printing and payment with

bar code. The PrintCenter will make the show at Photokina 2008 where it will be disclosed exclusively for Europe.

FOTOLUSIO offers many advantages to photo professionals: Impeccable picture quality,

Improved ease of use, Fast printing and high productivity, Wide choice of print sizes,

Many value added services, optimal profitability and evolutionary solutions according to the needs and the investments capacities. **SD**

VINCENT FERNANDES

Eye-Fi Plans International Expansion

Eye-Fi Inc. (www.eye.fi), makers of the world's first wireless memory card for digital cameras, announced plans to expand its distribution internationally to Japan and Canada by the end of the year at the world's largest photo imaging show, Photokina2008.

With an Eye-Fi card, users can wirelessly upload photos directly from their digital camera to a computer, or to online photo sharing and printing sites.

"According to IDC, in 2006, 325 billion photos were

snapped worldwide, but only 40 billion of those were shared. That tells us that consumers worldwide need an easier way to share photos," said Jef Holove, CEO of Eye-Fi. "We're excited to give users in Japan and Canada the ability to share their memories effortlessly."

As a commitment to Japan as a strategic market, Eye-Fi has established Eye-Fi Japan KK, based in Tokyo. Daisuke Tanaka will serve as managing director.

"Japan has always been at

the centre of the photography world – whether its innovations from the industry or enthusiasm from consumers," said Tanaka. "Eye-Fi's expansion into Japan is a natural fit, where there is a strong appetite for innovative photography gadgets."

Eye-Fi has won numerous awards, including PC World's "The 100 Best Products of 2008" and Yahoo! Tech's "Last Gadget Standing 2008" at the Consumer Electronics Show in Las Vegas. For more information, please visit www.eye.fi.

Founded in 2005, Eye-Fi is dedicated to building products and services that help consumers navigate, nurture and share their visual memories. Eye-Fi's patent-pending technology works with Wi-Fi networks to automatically send photos from a digital camera to online, in-home and retail destinations. Headquartered in Mountain View, Calif., the company's investors include LMS Capital, TransLink Capital, Opus Capital and Shasta Ventures. **SD**

Proliferation of cameras in mobile phones

Lexar's committed performance and reliability



One of the major trends in the worldwide digital imaging market is the seemingly constant introduction of enhanced digital SLR technologies. **Jeff Cable**, Director of Marketing, **Lexar** spoke to **Fred Shippey** how Lexar has expanded its line-up of cards to appeal to both high-end professional photographers and entry-level digital SLR users. Excerpts:

What's the message Lexar wants to give out at Photokina2008?

At Photokina, Lexar will be showing off a number of new memory cards, all designed for different segments of the photography market.

We recently announced a new Professional UDMA 300x 16GB CompactFlash card for professional photographers and photo enthusiasts who require extremely high-speeds and high-capacities to enable them to shoot longer, faster and more reliably.

We are also announcing that we've increased the speeds of our Lexar Professional 133x CF cards to 233x. The Lexar Professional 233x CF cards are ideal for sustained, rapid-fire shooting, and are designed for the growing number of shooters embracing digital SLRs.

In our Platinum II series of cards, we have introduced a 60x 16GB Secure Digital High Capacity card and an 80x 16GB CF card. These cards give value-conscious video and photo enthusiasts the ability to shoot longer and faster, while taking advantage of new higher-

resolution and high-definition digital camcorders, digital SLRs and point-and-shoot cameras.

Finally, we are expanding our Kodak-branded memory card offerings with a 16GB KODAK SDHC memory card, which is speed-rated at 60x. Like all Kodak-branded memory card products, the new 16GB KODAK high-speed SDHC card provides videographers and photographers with the ideal combination of Kodak's well-known quality, and Lexar's advanced memory card performance and reliability.

Does Lexar see any new trends in the way the worldwide digital imaging market is developing?

One of the major trends in the worldwide digital imaging market is the seemingly constant introduction of enhanced digital SLR technologies. Ever-increasing megapixel counts, larger sensors, and increased camera functionality are pushing digital SLR technologies into places previously thought to be impossible, and professionals worldwide are embracing the new technology to improve their digital photography experience and maintain a competitive edge.

As a company, Lexar has always been, and will continue to be, committed to providing these photographers with the professional-level memory cards they need to take full advantage of new digital SLR technologies.

What does Lexar see as new/developing opportunities in the worldwide imaging marketplace?

Likely the most important developing opportunity in the worldwide imaging marketplace is the availability of digital SLRs to the photography market as a whole. The prices of digital SLRs have been steadily dropping for the last few years, and we expect they will continue to fall, giving amateur and hobbyist shooters access to the benefits of digital SLRs. Because of this, Lexar has expanded its line-up of cards to appeal to both high-end professional photographers and entry-level digital SLR users.

Another important opportunity we see is the proliferation of cameras in mobile phones. With the rise in popularity of camera phones, many people are essentially carrying cameras with them at all times. They may use their camera phones to snap pictures of friends or get some quick shots at an event, but they need to store those images somewhere, and Lexar is now offering more image storage options for this growing market, in the form of microSD, microSDHC, and miniSD memory cards.

Does Lexar see any major differences between consumer and professional needs worldwide?

Absolutely. Consumer photography needs differ greatly



from professional photography needs. Consumer, or amateur, photographers are more price-sensitive and consider cost as a factor when purchasing memory cards. Also, since consumer point-and-shoot digital cameras do not offer the same performance as professional-level digital SLRs, they do not require the highest-speed, highest-capacity memory cards available.

Professional photographers, however, place much more emphasis on performance and capacity than general consumers. Professionals' memory cards need to be fast enough to capture an image at less than a moment's notice, and have the capacity to enable photographers to keep shooting without changing cards. Additionally, professional photographers' time is more valuable, and they may have clients standing over their shoulders waiting to see the end result, so fast download times, after shooting is complete, is also critical. Professionals' cards also need to be extremely reliable. If a pro photographer lost an entire 4GB or 8GB worth of images from a shoot, that person could lose the job, as well as future assignments.

Is there any especially hot product area for your company?

Probably the hottest product area for us right now in terms of digital imaging is UDMA technology. We were the first memory card manufacturer to offer UDMA-enabled memory cards to improve performance both in the camera and during image transfer after shooting is complete.

We now have two families of UDMA-enabled memory cards: Lexar Professional UDMA 300x CF cards and Lexar Professional 233x CF cards. Both memory card line-ups are ideally designed for use with UDMA-enabled digital SLRs and card readers.

Another hot product area for Lexar now is the mobile market. Many consumers are embracing a completely digital lifestyle, and

using products such as mobile phones with built-in cameras, PDAs, MP3 players, and even point-and-shoot digital cameras. We offer microSD, microSDHC, and miniSD cards to enhance the experience of using any handheld device.

What are the new flash card market opportunities?

Over the past year, there have been a number of high-definition digital camcorders introduced to the digital imaging market, and it does not look like that will slow down. Just like digital cameras, these camcorders require reliable, high-speed, and high-capacity memory cards to store captured content. Our Platinum II memory cards are designed to capture high-definition video, and we are continuously exploring this market for opportunities to address the needs of videographers.

Has there been any new standardisation in media form factor?

From our perspective, not really. The SD form factor continues to grow in popularity, especially among consumer and hobbyist photographers. However, CF continues to be the preferred form factor for professionals.

Are there any other comments you'd like to make?

Lexar is committed to offering memory cards for photographers of all skill-levels. Our Professional and Platinum II lines of cards provide photographers with the performance, capacity, and reliability to take full advantage of their cameras' capabilities, and we are always looking for ways to improve the digital imaging workflow. We work with all major camera manufacturers to ensure our cards are compatible with their cameras, and we engage in our own extensive testing in the Lexar Reliability Lab. We look forward to continuing to provide photographers with the memory cards they need to maximize the digital photography experience. **S**

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TIPA Awards....

Contd. from page #1

software category; Casio for best imaging innovation; Epson won two awards in the printer category; Fujifilm for the Best Superzoom D-Camera group; Kodak for best film category.



Product: Apple Aperture 2, **Category:** Best Photo Software



Product: HP Photosmart A826 – Home Print Centre, **Category:** Best Small Format Photo Printer



Canon wins Best DSLR Advanced, Best Entry-level lens, Best Flatbed Photo Scanner



Product: Ilford Galerie Gold Fibre Silk, **Category:** Best Fine Art Inkjet Paper



Product: Casio EXILIM Pro EX-F1, **Category:** Best Imaging Innovation



Product:JVC DLA HD-100, **Category:** : Best Pro Photo Projector



Epson wins Best Expert Photo Printer and Best Large Format Printer



Kodak wins Best Film and Best Retail Finishing Sytem



Product: Fujifilm FinePix S100FS, **Category:** Best Superzoom D-Camera



Product: Manfrotto Modo Steady 585, **Category:** Best innovative Design

Awards



Product: Metz Mecablitz 48 AF-1 digital, **Category:** Best Accessory



Product: SanDisk Extreme Ducati Line, **Category:** Best Imaging Storage Media



Nikon wins Best DSLR Expert , Best DSLR Professional and Best Professional Lens



Product: Sigma DP1, **Category:** Best Prestige Camera



Product: Olympus Zuiko Digital ED 12-60 mm f/2.8-4 SWD, **Category:** Best Expert Lens



Product: Synar Hy6 , **Category:** Best Medium Format System



Panasonic wins Best Compact D-Camera, Best Camcorder and Best Expert Photo Projector



Sony wins Best D-SLR entry-level , Best Photo Frame and Best Photo Kiosk



Samsung wins Best Ultra Compact Digital Camera and Best Photographic Monitor



Product: Wacom Cintiq 12WX, **Category:** Best Digital Accessory

SanDisk goes the High Definition way

Serving both consumers (with more than 200,000 retail storefronts worldwide) and original equipment manufacturers (OEMs), SanDisk designs, develops, manufactures and markets flash storage card products for a wide variety of electronic systems and digital devices.

SanDisk announced the launch of numerous Compact Flash and Secure Digital cards on the first day of the show. These included the SanDisk Extreme III 32-GB CompactFlash cards; the new Extreme III SDHC line, which has boosted speeds by 50 per cent and the latest Extreme IV line of Compact Flash cards with double the capacity and increased speed.

Tanya Chuang, Global Retail Marketing Director, **SanDisk** spoke to the Show Daily about the new products and the emerging trend in the digital imaging industry. Talking about the recent release of Canon's EOS 5D Mark II DSLR she states that the camera represents an emerging trend in digital imaging, which converges high-megapixel still photographs with High Definition (HD) video capture capability.

"This naturally means that there is a need for large-capacity memory cards to support these added capabilities, which feature 16:9 Full HD video capture capability at 1920 x 1080 pixels and 30 frames-per-second (fps), the EOS-5D Mark II DSLR needs a memory card with the storage capacity required to make both filming possible as well as enjoyable, which is exactly the reason why we have introduced these line of cards."

But when asked if she thinks that this trend might catch on with the professionals then she is quick to respond that photo journalists have already started using this feature while on assignments where they shoot the images for the papers and take the videos for uploads on the websites. "This also gives them the opportunity to minimise their travel gear, which is always helpful."

The card has the capacity to store over an hour and a half of video at full HD resolution.



Tanya Chuang

PHOTO - BHAVYA DESAI

Other Products on offer

SanDisk Extreme III 30MB/s Edition SDHC cards:

SanDisk Corporation set a new speed record of 30 megabytes per second for SD flash memory cards with the introduction of the SanDisk Extreme III 30MB/s Edition and the Nikon D90 is the industry's first DSLR camera to support the cards at increased performance. Featuring a 50-percent speed boost from previous 20MB/s cards, the new SanDisk Extreme III 30MB/s Edition SDHC card makes it possible to record 39 images in continuous shooting mode at 4.5 frames per second with a file size of 6.0 MB JPEG L Fine per image. The Nikon D90 camera captures high-resolution, 12.3 megapixel still images, and it is Nikon's first DSLR to offer HD movie recording capability.

SanDisk Extreme IV CompactFlash card:

SanDisk is now shipping an upgraded family of SanDisk Extreme IV CompactFlash (CF) memory cards to better meet the needs of professional digital photographers. The entire series of SanDisk Extreme IV high-performance memory cards has received a 12.5-percent speed boost up to 45 megabytes per second (MB/s) and a newly released 16-GB card is twice as large as previous capacities.

But from the professional's perspective, the card can shoot up to twice the capacity of RAW images.

In addition to the memory card changes, SanDisk is changing their card reader line-up. They will still offer a Firewire 400/800 CF reader. However, the other nine readers have been consolidated into just two faster and smaller USB readers. The ImageMate Multi-Card reader supports SD, SDHC, miniSDHC, microSDHC, MMC, Memory Stick, Memory Stick Pro Duo, xD and CompactFlash. The ImageMate All-In-One supports SD, SDHC, MMC, Memory Stick and xD. Both feature a new vertical design and are capable of transferring 1 GB of data in less than 35 seconds and both should be available in November/December. **S**

-FRED SHIPPEY

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