



# Cameras, lenses, filters, tripods, tripod heads, flash, studio lighting



## Exhibitor List Photokina 2010



*FLAAR Reports can evaluate photography equipment because we have decades of experience using professional camera equipment around the world. We are not a PR agency (so we decline to publish nonsense about products; how often does a PR release tell you all the things the product is incapable of doing?).*

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Updated September 24, 2010

Leaf is not deceased, it is alive (and produced an 80 megapixel camera prototype)



Rolleiflex Hy6 is not deceased, it is alive and was exhibited in the booth of DHW Foto-technik.



Underwater camera housings are an increased interest for FLAAR Reports to review with new evaluation reports.



Large-format digital scan backs continue to be replaced by medium format

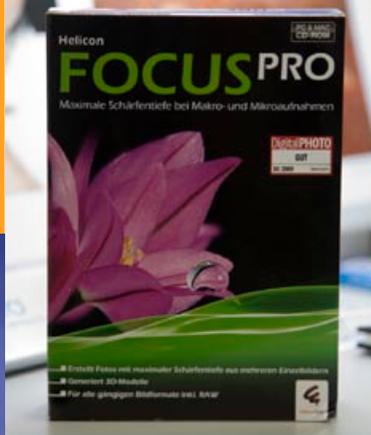


Lots of action in panorama photography

Yes, there is digital imaging software BEYOND PHOTOSHOP



Portable flash but more robust than entry-level is of interest to FLAAR Reports, so we looked at Quantum and especially at Metz



Lots of action in outstanding software: Helicon Focus Pro.



Portable off-camera studio-quality flash is of interest to FLAAR Reports, so we looked at Elinchrom Ranger



Excellent books on photography, dpunkt.verlag together with Rocky Nook

## Introduction to Photokina Exhibitor List 2010

So many thousands of people came to Photokina it was hard to get in the door at opening time (10 am). Crowds of notable size were everywhere. Most halls that I visited had tons of people everywhere.

Visitors were of every age and probably more than half the countries around the globe. There were perhaps a noticeable percentage of students, as in all past years: mostly German students but also from other countries. It is a shame that more US students don't attend.

The crowds were large Tuesday, Wednesday, Thursday, Friday and Saturday. Sunday there were noticeably fewer attendees yet "fewer" merely meant there were still thousands, just not as many tens of thousands as in previous days. The halls of 35mm cameras were packed solid even on Sunday.

## Credits

The location of booths in the commodity groups was initially compiled by Eduardo Sacayon with additions by Nicholas Hellmuth based on checking the final official exhibitor list and walking the halls on the last set-up day (Monday), the day before Photokina opened. After Photokina I reorganized the product tabulations and improved most of the text.

The alphabetical list is compiled by Hellmuth. But every day we found additional interesting products so the two lists are not yet fully coordinated. The graphic design and layout of this report is by Sofia Monzon.

## General Comments on Photokina

Trade shows have gradually withered as people turn to the Internet to obtain their information. But I still consider Photokina the mecca of photographic equipment. PMA trade show self-destructed by losing first Epson printers and then selecting Anaheim as a location. That plus losing the entire Canon booth did not leave enough to attract me. The final mistake of PMA was to switch from Spring to Autumn (for 2011).

PhotoPlus in New York has been worth attending, though it gets a tad smaller every year. But in a "Photokina year" there is not as much incentive to visit PhotoPlus, so I will skip it this year.

I was disappointed that as recently as August there was no exhibitor list for Photokina. I know that all of Europe goes into vacation mode all August, but surely the organizers of Photokina knew who would exhibit already by June. My guess is that the number of exhibitors and size of the booths is so reduced that they did not exactly want to broadcast this any earlier than absolutely necessary. But to delay an exhibitor list until three weeks before a major international show is unheard of.

I can remember the days when Kodak had, in effect, an entire hall at Photokina. Perhaps Kodak will attempt to pretend they are still a force in the world of photography, but they don't make any cameras except rebranding offshore point-and-shoot models, and the era of Kodachrome film is long gone. What I saw at Photokina 2010 for Kodak was shocking: I don't know whether to use the word sad, or pathetic. Not even what is left of Kodak printers were exhibited (or if so, were well hidden). A portion of their small booth area was occupied by Canham, manufacturers of 8x10" large-format cameras (that of course still use Kodak large-format film).

I will attend Photokina the last five days since there simply is not enough to attract a photographer for the entire six days. I also recommend that photographers anywhere and everywhere in the world should consider going to Photokina. Two days is essential; three days is more relaxed. There are hotels all over Cologne, and you can stay in any nearby city and simply take a train or S-Bahn. FLAAR is sending three of us. We will stay with my former German girlfriend who lives about half an hour away by S-Bahn.

**FLAAR exhibit, by Eduardo Sacayon**

There is so much space available at Photokina that there are exhibits everywhere, albeit mostly in Hall 1. Photographer and biologist Eduardo Sacayon, director of projects at FLAAR Reports, exhibited his black-and-white IR panorama photographs in one of the main walkway areas between the main trade show halls. This is listed in the main Photokina exhibitor list catalog under FLAAR.

These photographs were taken with a Cambo 4x5 Ultima camera, BetterLight tri-linear scanning digital back, Gitzo tripod, Manfrotto geared tripod head, and printed courtesy of HP.



*Convento Capuchinas en Antigua Guatemala, photography by Eduardo Sacayón.*



*Beyond the Evident, photography exhibit by Eduardo Sacayón.*

## Medium format vs. large format digital cameras

FLAAR has both large-format digital cameras (Cruse, and two BetterLight scanning backs), and medium format. Plus naturally we have plenty of 35mm digital cameras. So we are an appropriate place to evaluate the pros and cons of medium format compared with large-format digital camera systems.

At Photokina we will be visiting the booths of the few remaining European scanning-back manufacturers. BetterLight is American, and does not exhibit at European expos. BetterLight is a great product and definitely worth evaluating. All past years I have visited Anagramm booth, since it was together with Linhof. This year (2010) the Anagramm was no longer featured in the Linhof booth and there was so much else to see at Photokina that I never got to the Anagramm booth.

Pentacore used to be a small sensor, with a rudimentary system that I did not accept as anything comparable to what is needed for professional digitization. Now their system looks improved, but the Cruse is still the top-quality giclee and museum repro system.

Leaf made a great digital back; I have been to their factory in Israel. I have used their digital backs in past years. But they seemed to have disappeared off the radar screen in the past year. Thus I did not understand what Leaf is doing being listed as having a booth, unless they are selling off inventory. Kodak has always been clueless for pro-level digital products, so most of the employees had left (Kodak bought Creo; Creo had bought Scitex who owned Leaf; so Kodak inherited Leaf. Kodak could not handle their own medium format digital backs in the Kodak style of management, and so it is no surprise that CreoScitex scanners and Leaf digital backs went belly up under Kodak. Phase One bought the remnants of Leaf (but did not buy CreoScitex). I was curious to see if Leaf really would have a booth. At the last Photokina (2008) their booth was one of the busiest at the show.

The demise of Leaf sealed the fate of what was left of the Rollei Hy6 digital camera. Frankly that was the best digital medium format digital camera every conceived. But Rollei was too saddled with debt and, as always, did not do as well as Hasselblad in marketing. Mamiya was saved the fate of Bronica and Contax by partnering with PhaseOne. I never understood why PhaseOne did not partner with Franke & Heidecke (Rollei): probably industry politics and personality clash.

Before Photokina started, I was curious to see what, if anything, is left of Jenoptik and Sinar. I was told that Jenoptik was behind the Leica "medium" format camera attempt (second hand; this was not from Leica). But it seems that Jenoptik is behind the Sinar digital back.

It was nice to see the Sinar booth still present; though very different in style than in past years. There was no Jenoptik stand.

Leica had a stand that was bigger than all other medium-format camera stands put together. Somehow the Leica stand in 2010 seemed larger than in any recent past years. The new Leica camera is closer to a medium format than to anything that is 35mm. However I doubt many studio pros will switch from Phase One,



Rolleiflex Camera at Photokina 2010

Leaf or Hasselblad to Leica. The Leica system is too limited; it is also not an open system. And Leica's reputation is for photo-journalism and rich people who want to flash the red Leica logo. China and Russia are probably gold mines for a status camera such as Leica.

### 35mm vs medium format digital cameras

Several people have written reviews on the 21 pixel Canon EOS 1Ds Mark III related to comparable medium format cameras. FLAAR will be evaluating both for the next twelve months. Our first reports are appearing now.

Neither camera format is perfect. Each camera is significantly better for some things, and not ideal for others. A Canon with telephoto zoom lens is more efficient for photographing wildlife than any non-zoom Zeiss lens. FLAAR photographs tropical wildlife throughout Guatemala.

But a photograph of an art object in a museum is better with a medium format digital system.

For macro photography I would prefer our Nikon or Canon, since the Hasselblad bellows and macro lens lacks automatic focus and is slow and clumsy to use out in remote areas of Guatemala (where we do most of our evaluations).

So I am glad that I have both. I would not be fully content with just Canon or Nikon. And I can successfully cover a lot more situations with my 35mm than if I had only 100% medium format digital.

So the FLAAR Reports are among the few that offer realistic discussions of the pros and cons of 35mm compared with medium format.

Leica is the camera I used since age 16. I still have a Leica M3, M4, and M5. But I have not used them since 1997 and this month will donate the two that I found still in storage to the archaeological research institute in Guatemala. We are also donating a Nikon F3 camera to the archaeology institute.

But Leica has never been successful in digital cameras because it takes more than a good lens to get a good digital photo: digital photography is primarily software. So I have not bothered with any Leica digital camera. They offer too-little too-late. Their current generation digital camera however, will at least get me to look at their booth. But I do not need a Leica brand logo on my camera to impress anyone. My photos speak for themselves.



*Ievgenia Nemirova, FLAAR volunteer using Nikon D80 with 18-200mm lens at Auto Safari Chapin, Guatemala 2010*

## What to watch out for

The products that have been of the poorest quality so far are the Nikon lenses made in Thailand. Nikon should be ashamed for selling such lousy products. When I went to the Nikon booth at PMA 2009, Nikon said "what do you expect, you bought a cheap lens."

We had issues with one Canon lens, but in general the cheap series of Nikon lenses have been systematically poorly manufactured.

Zeiss lenses made in Germany over 25 years ago still function perfectly on my Hasselblad. Nikon lenses fall apart after a year or so and by four years most of their functions are broken or don't work at all even if not broken.



*Nikon booth at PMA 2009 trade show. Since Canon, and Epson, both abandoned PMA, i will not bother to that expo any more unless it improves significantly (which i doubt it can)*

## Who is missing on the "what to see" Photokina exhibitor list

We have not yet found Jenoptik, so they are not yet in our list. Although the brand names of Canon and Nikon are what most serious photographers use in 35mm, actually the Sony heritage of Minolta cameras is worthy of evaluation. Just that we never have had a Sony camera to evaluate.

Sigma is a brand we will look at, but Pentax, Olympus are not on our inspection list for 35mm size. These companies make acceptable cameras but if you are serious you need a brand that offers a full range of lenses, namely Nikon and Canon. I understand that people with old 35mm film cameras from Pentax and Olympus want to keep using their lenses. And I fully realize that you can take an acceptable photograph with these cameras. But the high chop-off factor of Olympus is simply not what most professional photographers are willing to put up with.

## Absent: which companies were no longer exhibiting

Many firms with 3x3 meter or 3x6 meter booths in previous Photokina venues were no longer exhibiting (or if they were, they were not in the catalog). Dr Clauss and Dr Glide were two that were missing. But in the pano association area, Dr Clauss equipment was displayed. This was an issue for many brands: they were not listed in the catalog; it was pure accident if you happened to find this product in the booth of another completely different company.

## Scanners

CreoScitex was bought by Kodak and Kodak disbanded this division over a year ago. So in effect there are no more professional level scanners being developed. There are mostly aging scanners at entry level. Epson is good at the top of the entry-level scanners.

### Reprographic digital camera systems

Cruse is the world leader in this field. However we did not yet find their booth (it was not in the catalog) and there was no Cruse scanner in the Epson booth either. Pentacon was one of the few tri-linear scanning systems at Photokina. The only other repro systems were with medium format cameras.

### Most wide-format inkjet printer manufacturers no longer exhibit at Photokina

In the FLAAR Report on Photokina 2000, we mentioned that “During the week of Sept. 20-25th we inspected large format printers from Epson, Hewlett-Packard, Encad, Ilford, Mimaki, Mutoh, Fuji, Xerox, Canon, Nur and other companies.” There were actually many other wide-format inkjet printers exhibited that year.

The year 2000 Photokina expo filled 14 halls!

Ten years later Encad no longer exists (they went belly up under Kodak style management).

Ilford went bankrupt; their remnants sell inkjet media only.

Fuji produced the worst inkjet printer ever conceived (ten years ago) and today is smart enough not to try to build their own printers. They rebrand Océ printers but do not exhibit these at Photokina.

Mimaki, Mutoh, and Xerox no longer exhibit wide-format printers at Photokina.

NUR was bought by HP but this grand-format size is no longer exhibited anywhere at Photokina.

So only Epson, Canon, HP, and Roland still exhibit wide-format inkjet printers in 2010 (at Photokina). Roland is the only UV-cured printer exhibited at Photokina. The only solvent ink printer exhibited is the Epson GS6000 and Roland eco-solvent.

Durst was not in the exhibitor list for Photokina 2010. Norman (studio flash) did not exhibit at Photokina this year.

Gottschalt (specialized large-format camera bodies) has not exhibited at Photokina for many years.

Gottschalt (specialized large-format camera bodies) has not exhibited at Photokina for many years.



Roland VersaCam Print&Cut VS300



HP DesignJet Z3200ps Photo

## Here is an alphabetical list of the booths that FLAAR team inspected

This list has been updated now that we have been at Photokina for many long days. Several companies we eliminated either because their products were not at the pro-level, or their corporate name suggested a certain application but upon visiting their booth we found the company name and nothing to do with what it suggested.

The Photokina exhibitor list here is a list of the companies that three of us spent the most time visiting. FLAAR is an evaluation institute for digital cameras, lenses, filters, flash, studio lighting and all related digital photography equipment. I have attended Photokina 1998, 2000, 2002, 2004, 2006, and 2008. For Eduardo Sacayón and Sofia Monzón this was their first time at a Photokina. But even with three people it was unrealistic to take notes on every booth: Photokina is so large (and so spread out with the halls far from each other) that the best you can do is make a list of which kinds of products you wish to concentrate on, and which you wish to skip.

Alpa, 2.1, B 21, holds medium format digital back.  
 Anagramm, 3.1, B 11, large-format tri-linear scanning back (associated with Linhof)  
 Aqua-Fototeam GmbH, 3.1, B 29  
 AquaTech, 4.1, D 11, professional quality underwater housings for 35mm cameras  
 Arca-Swiss, 2.1, B 24, large-format camera bodies.

B+W Filter (Schneider), 4.2, D 21  
 baslCColor, 4.1, G 7, color management  
 Berlebach Stativtechnik, 2.1, A 23, tripods  
 Bible Labs, 4.1, E 20 – E 28, software  
 Bowens, 9.1, C20 – D 23  
 Braun Photo Technik, 3.1, C 18  
 Breathing Color, 6.1, C 13, inkjet media for giclee  
 Bron (Sinar) 9.1, A 10 and  
 Bron Imaging, 9.1, 11

Calumet Photographic, 9.1, C 31 – C 33 (same as Cambo booth)  
 Cambo 9.1, C 31 – C 33 (Calumet booth)  
 Canon Europe, 3.2, cameras everywhere and printers in one row.  
 Canson, 2.2, B 40, inkjet media for giclee

DxO Labs, 4.1, F 10 – G 19; we could not find the actual company here. Turned out they had an office near the FLAAR panorama exhibit.

EIZO, 4., E 3 – E 39, LCD monitors  
 Elinchrom, 9.1, B 21 – B 29, pro level portable flash.  
 Epson, 9.1, A 18 – B 19.  
 Epson 2.2, B 13  
 Ewa-marine, 3.1, A 21

FLAAR, pano photo exhibit, Passage Hall 2 to Hall 4  
 foolography, 5.1, A 21, GPS for Nikon  
 Fujifilm, 4.1

Gitzo, 9.1, D 10 – E 19, tripods and tripod heads.

Hahnemuehle Fine Art, 2.2, B 40; 6.1, C 21, media for fine art giclee  
 Hasselblad, 2.1, A 21  
 Heliopan, 2.1, D 22, filters  
 Hensel, 9.1, A 11 – A 19, studio strobe lighting  
 HP, 4.1  
 Hoodman, 9.1, C 34, CF memory cards and camera accessories  
 Hoya Filter, 5.2, D 20

Innova, 2.2, B 40; 6.1, C 31, inkjet media.

Kata, 9.1, E 10 – E 18, camera bags, bags for tripods, light stands, etc.  
 Kodak, 5.2, sad, pathetic, empty area: Kodak as photo king is no more.

Lacie, 4.1, G 39, LCD monitors  
 Lastolite, 9.1, E 20 – E 28, reflectors, backdrops  
 Leaf 9.1, A 28, medium format digital camera backs.  
 Lee Filters, 2.1, B 33  
 Legion Paper, 4.1, F 10 – G 19, inkjet paper  
 Linhof, 4.2, D 30, large-format camera bodies.

Manfrotto, 9. 1, D 10 – E 19, tripods, tripod heads, light stands  
 MegaVision, 4.1, D 15, medium format camera backs  
 Metz, 4.2, E 9, Mecablitz portable flash; powerful.



PhaseOne 645DF with a Leaf Back on their booth



Elinchrom Ranger portable flash.



Elinchrom lighting kit.

- NIK Software, 4.1, H 9, I-10, pro-level software
- Nikon, 2.2
- Nodal Ninja, 4.1, F 30 – F 38, pano tripod heads
- Novoflex, 2.1, A 40 – 43, macro, flash, pano, accessories
  
- Pentacore, 3.1, B 20, scanning back.
- Phase One, 2.1, B 31 – C 30 medium format digital cameras
- Pictorico, 2.2, B 40PMA, 4.1, E 40
- Premier Imaging Products, 6.1, C 46
  
- Quantum Instruments, 2.1, D 11, portable flash
  
- Rauch, 2.2, B 40; .1 C 44
- Rodenstock, 4.2, D 29, large-format lenses
- Roland 6.1, D 30, solvent and UV-cured printers
- Rollei, 5.2, E 9, museum of old cameras; nothing new
  
- Universal Corporation, 9.1, D 36, backdrop paper
- Schoeller, 6.1, B 35, inkjet paper
- Seitz, 2.1, B 23; 4.1, C 42, panoramic cameras.
- Sigma, 4.2, 35mm camera and lenses
- Sihl, 6.1, B 31, inkjet paper
- Silvestri, 2.1, B 38, large-format camera fronts to hold medium format backs.
- Sinar, 4.2, C 28
- Smith Micro Software, 4.1, F 10 – G 19
- Sony, 5.2
- Spheron VR AG, 4.1, C 47, panorama cameras (high end)
  
- VisibleDust, 9.1, D 35, cleaning CCD and CMOS
  
- Wacom, 4.1, A 30; 4.1, H 10 – I 19; 4.1, I 10
  
- X-Rite, 4.1, A 10, I 21, I 29, color management
  
- Zeiss, 2.1, B 11 – C 10, lenses



Silvestri Camera at their booth Photokina 2010



Visible Dust equipment at their booth





*Since FLAAR does a lot of photography outside, in the rain forest, or out in swamps in Guatemala, I asked Savage what backdrop material I could use that was not paper (paper gets stained from water when we photograph water lilies or fish). Fortunately Savage also now offers vinyl, so we will evaluate this during our upcoming December photo season*



Savage booth at Photokina 2010

**Here is a classification of some (but not all of) the booths in by product group**

Miscellaneous	Country	Hall	Stand	Products
Wacom Europe	Germany	4.1	H 10 I 19	Accessories for publishing systems (Layout, Graphic, Multimedia, Graphic systems for video / for film, Image editing hardware / workstation / PC-Hardware.
QP Card	Sweden	4.1	G 18	Color balance is needed before color management. They are very different.

Filters	Country	Hall	Stand	Products
Heliopan Lichtfilter-Technik	Germany	2.1	D 22	Filters, including innovative new circular polarizing filter that lets in more light so image is not so dark any more
B+W Filter	Germany	4.2	D21	Lenses, filters and camera equipment / accessories
Lee Filters	UK	2.1	B 33	Filters, Color filter sheets for light sources
Hoya	Japan	5.2	D20	Lenses, filters and camera equipment / accessories
Kenko	Japan	5.2	D20	Lenses, filters and camera equipment / accessories
Tiffen	USA	5.2	C28 D29	Lenses, filters and camera equipment / accessories

There is a separate FLAAR Report on filters (in preparation). We suggest avoiding cheap filters: stay with well made filters from companies such as Heliopan.



Kenko booth at Photokina 2010

Backdrop Paper	Country	Hall	Stand	Commodity Groups
Lastolite	UK	9.1	E 20 E 28	Background papers / reflectors
Savage Universal Corporation	USA	9.1	D 34 D 36	Seamless background papers, vinyl for backdrop material also, backdrops. All the photographers at FLAAR use, and recommend, backdrop materials from Savage. Contact: Richard Memoli. <a href="mailto:memoli@savagepaper.com">memoli@savagepaper.com</a>



Carrying Cases	Country	Hall	Stand	Commodity Groups
KATA	Israel	9.1	E 10 E 18	Camera carrying straps, camera cases, protective bags. I have visited the home offices of KATA in Israel and can recommend their equipment. Contact
Tenba	USA	9.1	C19	Camera carrying straps, Camera cases / Protective bags
TAMRAC	USA	5.2	E 21	Camera cases / Protective bags / containers for films and cameras, Flash accessories, Professional tripods / tripod systems
Click Elite	USA	9.1	D 30	camera carrying backpacks; so not just "cases" but rather specialized backpacks to carry camera equipment around while out on an adventure.
Case Logic	Belgium	5.2	D31	Camera carrying straps, Camera cases / Protective bags



Kata booth at Photokina 2010

Underwater	Country	Hall	Stand	Commodity Groups
AquaTech	USA	3.1	B 29	Adapter for underwater lenses, Camera cases / Protective bags / containers for films and ca, Other camera equipment,...
Ewa-marine	Germany	3.1	A21	Adapter for underwater lenses, Camera cases / Protective bags / containers for films and ca, Flash accessories,...
Fantasea Line Photo and Marketing	Canada	3.1	B23	Adapter for underwater lenses, Camera cases / Protective bags / containers for films and ca, Filters,...
Epoque World, in booth of Aqua-Fototeam	Japan	3.1	B 29	Underwater housing for Canon Rebel series.
DiCAPac	Korea	3.1	B 25	Simple "zip-lock" bag for your camera!. Don't waste your time; get a Canon D10 instead: no underwater housing needed at all.
Hugyfot	Belgium	not listed in main exhibitor list		
Nauticam	Hong Kong	3.1	B 26	Adapter for underwater lenses, Compact cameras, digital, Digital photo frames.
SUBAL	Austria	3.1	B 24	Underwater housings for most Nikon D-series and Canon EOS series

A separate FLAAR Report on underwater cameras is in preparation. We also have finished two separate reports on a comparison between a \$300 point-and-shoot camera that is water proof and a \$3000 camera housing system. The \$300 camera took better photos than the 10x more expensive underwater housing. So tracking down the FLAAR Reports may save you some money. All the sham reviews simply tell you to buy any product they are spamming the Internet on. The FLAAR reviews, in distinction, tell you what does not work adequately.



Aquatech underwater housing for Canon camera

Point and Shoot 3D cameras	Country	Hall	Stand	Products
Fujifilm	Germany	4.2	A10 B19	3D software / animation software / 3D systems, Adapter for photo / for video lenses, Batteries / accumulators / battery chargers (solar)
Samsung	Korea	5.2	D10 E19	3D software / animation software / 3D systems, AD / DA converters, Adapter for photo / for video lenses
Sony	UK	.5.2	A30 A10	3D Cameras, Camcorder

Tri-linear scanning systems	Country	Hall	Stand	Products
Anagramm	Germany	3.1	B11	"large-format"
Pentacoon	Germany	3.1	B20	Smaller format than other brands

3D Scanning Systems	Country	Hall	Stand	Products
Photo4D	Germany	4.1	C 43	3D scanner, 3D software / animation software / 3D systems, Computer-Generated-Imaging (CGI)
ScanBull	Germany	4.1	A20 A28	2D / 3D photographic laser engraving, 3D scanner, 3D software / animation software / 3D systems
Smith Micro Software	Canada	4.1	F 10 G 19	3D software / animation software / 3D systems, Image processing software
SpheronVR	Germany	Not listed in main exhibitor list		3D software / animation software / 3D systems, Image processing software
GIROPTIC SAS	France	04.1	F030 F038	3D scanner, Panoramic cameras,...



People testing the 3D glasses at Samsung booth at Photokina 2010

Software	Country	Hall	Stand	Commodity Groups
Application Systems Heidelberg Software	Germany	4.1	E 20 E 28	Extension for imaging software / for imaging plug-ins, Image archives, Image processing software,...
BaslCColor	Germany	4.1	G007	Color management hardware (Calibrations, monitors, etc.), Color management systems / software, Color measurement and test apparatus,...
DxO	France	4.1	F 10	Digital cameras for cellphone / PDA / handheld, Electronic components, Extension for imaging software / for imaging plug-ins,...
Extensis	UK	G 19	D040 E049	Content management systems, Desktop publishing systems / software,...
Nik Software	Germany	5.1	C 12	Image processing software, Plug-in / extensions, for Adobe Photoshop. We use and recommend Nik Software products.
OnOne Software	UK	4.1	H 9	Extension for imaging software / for imaging plug-ins, Image processing software, Plug-in / extensions,...



Nik Software at their busy booth at Photokina 2010

Media (for inkjet printers)	Country	Hall	Stand	Commodity Groups
Hahnemühle	Germany	2.2	B40	Inkjet paper, Special papers / special media
Canson	France	06.1	B011	Basis paper for photography and reproduction, Inkjet paper, Photo media / Photo papers
ILFORD	UK	06.1	C011	3D software / animation software / 3D systems, Albums, Coatings and coaters (Film / Print)
Sihl	Germany	06.1	B031	Inkjet paper, Inkjet-printer, Large format printers
Innova	UK	6.1	B83	Fine art Paper
Tecco	Germany	2.2	B 40	Fine art paper, Laser, offset and Efi paper.



Booth of Tecco at Photokina 2010. Originally they made media for proofing; now they have added other kinds of media as well. Their US Distributor is in the same city as is the USA office of FLAAR, so we may take a closer look at their new product line of media.

Inkjet Printers	Country	Hall	Stand	Commodity Groups
Canon Europe	Japan	3.2	A 11	Cameras, printers
Epson Europe	Japan	2.2	C 16 B 13 C 14 B 15 C 18	Wide format printers
Hewlett-Packard		4.1	J 45 I 40 J 49 I 50	Wide format printers. At FLAAR we use an HP Designjet Z3200 and are content with this printer for giclee and fine art photography.
Roland	Japan	6.1	D 30	Inkjet-printers: eco-solvent and UV-cured



Studio Lighting, Flash	Country	Hall	Stand	Commodity Groups
Bron	Germany	9.1	B 11	Studio flash equipment
Dedo Weigert Film	Germany	9.1	B 31 B 33	Artificial light zoom spots, Halogen spotlights, Other accessories for light technologies and lighting
Elinchrom	Switzerland	9.1	B 21 B 29	Professional quality studio flash equipment. I especially like their battery-operated Ranger flash systems for use out on location.
LUMIX	France	9.1	D 25	Electronic flash units and tubes, Studio flash systems and accessories
Metz-Werke	Germany	4.2	E 9	Electronic flash units and tubes, Flash accessories, Ring flash, FLAAR uses and recommends Metz flash equipment.
MULTIBLITZ	Germany	9.1	C 10 D 11	Electronic flash units and tubes, Studio flash systems and accessories,...
Photoflex	USA	9.1	D 20 E 21	Background lights, Bank of artificial light sources / soft sources (film / vide, Desktop-Studios / Tabletop-Studios / Mobile Photo studio



Ranger Light at Elinchrom booth

Tripod and Tripod Head	Country	Hall	Stand	Commodity Groups
ARCA-SWISS International	France	2.1	B 24	Tripod heads (no tripods, just heads), plus large format cameras and medium format cameras, for digital backs
FLM	Germany	2.1	C 42	Professional tripods / tripod systems, Tripods / pan and tilt heads / tripod systems,...
Giotto's	Taiwan	5.2	D 8	Adapter for photo / for video lenses, Camera carrying straps, Camera cases / Protective bags / containers for films
Gitzo	France	9.1	D 10 E 19	Professional tripods and tripod heads. FLAAR uses, and recommends Gitzo tripods and tripod heads.
Induro	USA	9.1	B 18	Tripods, pan and tilt heads, seemingly made in Asia.
Kaiser	Germany	2.1	B 40 B 42 B 40	Reprographic stands.
Manfrotto	Italy	9.1	E 10 E 18 D 10 E 19	Camera tripods and tripod heads; has the best geared head for large-format and other heavy cameras (we at FLAAR use (several) and recommend this heavy-duty geared head).
Nodal Ninja	USA	4.1	F 30 F 38	Panorama tripod heads. We have not yet experienced these in actual use, so are not yet able to comment on them otherwise.
NOVOFLEX	Germany	2.1	A 40 A 43	Tripods, tripod heads, pano heads, macro focusing systems, macro flash. We use, and recommend, Novoflex equipment. Contact: mail@novoflex.de



*Dr. Nicholas Hellmuth using Novoflex tripod at Monterrico, Guatemala 2010.*

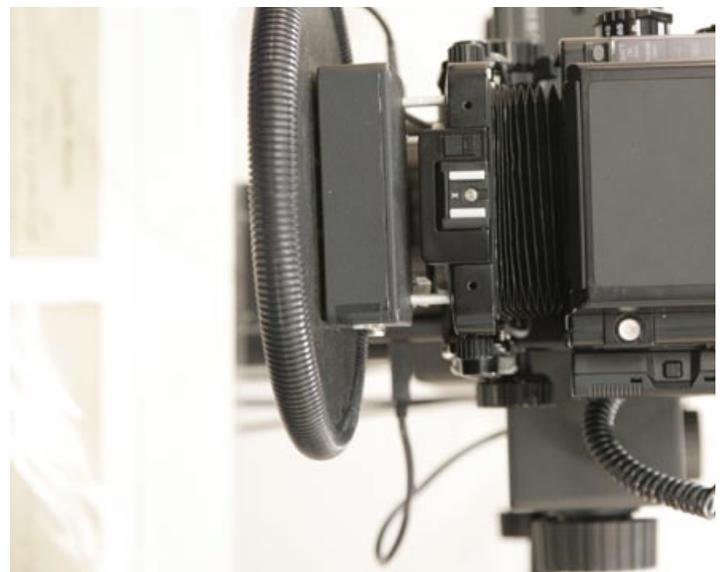
Medium format digital camera backs	Country	Hall	Stand	Commodity Groups
Hasselblad	Denmark	2.1	A21	Medium format digital camera bodi
Leaf	Israel	9.1	A28	Digital camera backs, Medium format cameras, digital
MegaVision	USA	4.1	D15	Fluorescent light and LED-light, Large format cameras, digital, Lens hoods,...
Phase One	Denmark	2.1	B31 C30	Digital camera backs, Image processing software, Medium format cameras, digital
Sinar	Switzerland	4.2	C28	Color management hardware (Calibrations, monitors, etc.), Color management systems / software, Digital camera backs



Hasselblad at Photokina 2010



Leaf camera backs at Photokina 2010



MegaVision at Photokina 2010

Medium format digital camera bodies	Country	Hall	Stand	Commodity Groups
Hasselblad	Denmark	2.1	A21	Medium format digital camera bodi
Leica	Germany	2.1	A10 A11	Medium format digital camera bodi
PENTAX	Germany	2.2	A40	Binoculars, Compact cameras, digital, Digital Bridge Cameras
Rolleiflex	Germany	9.1	B32 A	Medium format cameras, frames, camcorders
Mamiya (used by Leaf and Phase One)	Japan	Not listed in main exhibitor list		

"large-format" bodies made to hold medium format digital backs	Country	Hall	Stand	Commodity Groups
ARCA-SWISS	France	2.1	B24	Large format cameras, analog, Large format cameras, digital, Medium format cameras, analog
Cambo	Netherlands	9.1	C31 C33	Camera cases / Protective bags / containers for films and ca, Large format cameras, analog, Large format cameras, digital
Linhof	Germany	4.2	D30	Large format cameras, analog, Large format cameras, digital, Medium format cameras, analog
Silvestri	Italy	2.1	B38	Medium format cameras, frames, camcorders
Sinar	Switzerland	4.2	C28	Color management hardware (Calibrations, monitors, etc.), Color management systems / software, Digital camera backs



Arca-Swiss at Photokina 2010



Pentax cameras at Photokina 2010



Carrying case for Linhof TECHNO

4x5 and 8x10" large-format cameras	Country	Hall	Stand	Commodity Groups
Arca-Swiss	Denmark	2.1	A21	Medium format digital camera bodi
Cambo	Germany	2.1	A10 A11 A12 B10	Medium format digital camera bodi
Linhof	Germany	4.2	D30	Large format cameras, analog, Large format cameras, digital, Medium format cameras, analog
Canham	USA	Not listed in main exhibitor list		
Sinar	Switzerland	4.2	C28	Color management hardware (Calibrations, monitors, etc.), Color management systems / software, Digital camera backs

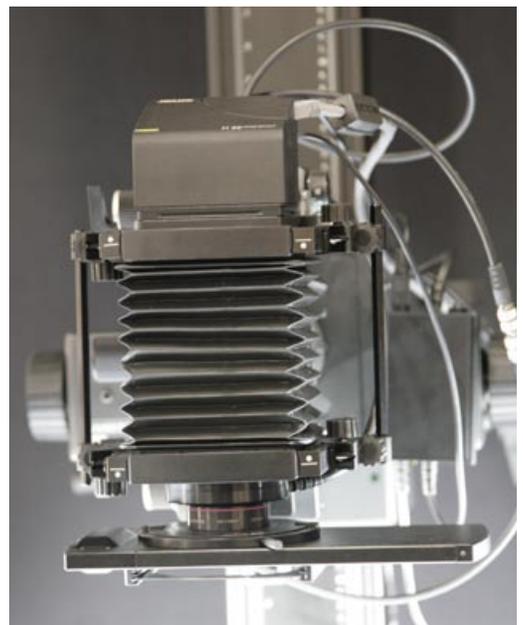
Plaubel, Horseman and comparable large-format camera body companies were either totally absent of if present, lingering in the corner of someone else's booth.



Cambo X2 Pro camera



Cambo studio booth



Sinar camera at Photokina 2010

35mm DSLR cameras	Country	Hall	Stand	Commodity Groups
Canon	UK	3.2	A11	Compact cameras, digital, SLR cameras, digital, Digital Bridge Cameras
Leica	Germany	2.1	A10 A11 B10	AV-services, Compact cameras, digital, Digital compact viewfinder cameras (with interchangeable lenses)
Nikon	Germany	5.1	B15	Compact cameras, digital, SLR cameras, digital, Digital Bridge Cameras
Olympus	Germany	2.2	A10 A12	Sensor is too small; not professional size
Pentax	Germany	2.2	A40	Sensor is too small; not professional size
Sigma	Japan	4.2	B 20, C 29	Cameras, lenses, accessories; sensor is too small; not professional size
Sony	Japan	5.2	A30 A10 B19	Cameras DSLR, point and shoot, camcorders

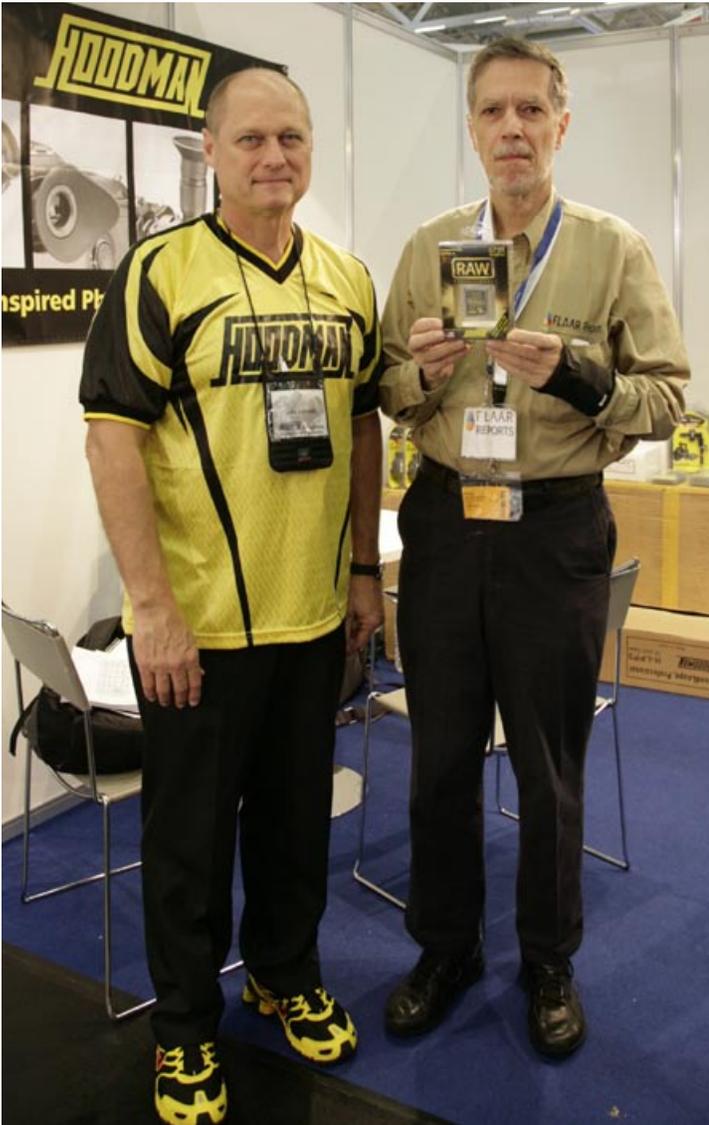


Canon telephoto system in their booth. This kind of tripod head Manfrotto is one we would like to evaluate, since we have a Canon telephoto system ourselves (but no tripod head for a telephoto lens system).



Nikon booth at Photokina 2010

Useful Accessories	Country	Hall	Stand	Commodity Groups
Hoodman	USA	5.1	F 14	Card readers, Care and cleaning agents, Compact Flash Cards. FLAAR photographers use and recommend equipment from Hoodman. Contact: Lou Schmidt, lou@hoodmanUSA.com
VisibleDust	Canada	9.1 9.1	C 34 D 35	Care and cleaning agents, Cleaning products for lenses / for monitors. Cameras are FLAAR are cleaned courtesy of VisibleDust (they know how to do this professionally). Contact Rola Hannad, info@visibledust.com
foolography	Germany	3.1	A 21	GPS receiver (for Geotagging), FLAAR photographers use and recommend equipment from Foolography. Contact: Sophia Perialis, sophia@foolography.com



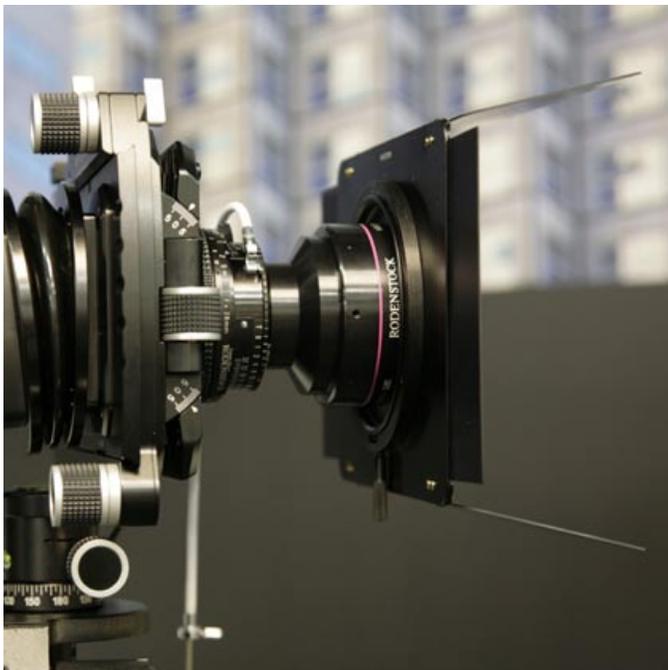
Hoodman at Photokina 2010



VisibleDust booth at Photokina 2010

After-market Lenses	Country	Hall	Stand	Commodity Groups
TAMRON	Asia	4.2	D10 E19	Lenses; we do not yet recommend Tamron lenses.
Tokina	Japan	5.2	D 20	Lenses for SLR cameras;; we do not yet recommend Tokina lenses.
Carl Zeiss	Germany	2.1	B 11 C 10	Lenses for large and medium format cameras, Lenses for SLR cameras. Obviously these are lenses you should consider
Sigma	Japan	4.2	B 20	Sigma are the only lenses from Asia that we would even consider.

Lenses for Medium Format and Large Forma	Country	Hall	Stand	Commodity Groups
Rodenstock	Germany	4.2	D29	Lenses for medium and large format camera
Schneider	Germany	4.2	D21	Lenses for SLR medium and large cameras
Zeiss	Germany	2.1	C11 D12 B11 C10	Lenses for large and medium format cameras, Lenses for SLR cameras, We do consider Zeiss lenses (don't have any, but our 25-year old ones Made-in-Germany still work perfectly). Newer Zeiss lenses are nice if you don't mind lack of auto-focus.



Rodenstock Lenses at Photokina 2010



Carl Zeiss Lenses at Photokina 2010

## Books on Photography

dpunkt Verlag, Hall 4.1, G 38

These are among the best photo books available today.

Like Rocky nook that have every tipe of books about fotografy.



Rocky nook books at Photokina 2010



Rocky nook books at Photokina 2010

### 3D Cameras

Panasonic and Fuji each heavily advertised their 3D cameras in their respective booth areas. These are simple point-and-shoot cameras that can produce 3D images which are significantly better than lenticular images. The downside of 3D technology is that it requires a monitor that is capable of displaying 3D, and the viewer needs the special eye glasses.

Spheron had a nice scanning system on display.

Scanbull had an ample booth to show their 3D scanning capabilities.

There was an area with university projects related to 3D in Hall 4.1.

### Large-format digital scan backs stay as niche market

Anagramm was listed in the catalog, and were always in the Linhof booth in the past, but the Anagramm factory is no longer on the grounds of the Linhof factory. And the Anagramm digital back was no longer featured in the Linhof booth either.

BetterLight has not exhibited at Photokina for many years, in part because they are primarily an American company without many active European distributors, and in part because photographers can buy from BetterLight direct.

If Kigamo exists they are not making waves and have not been at Photokina for many many years.

Phase One stopped making large-format digital camera backs several years ago. Phase One concentrates on medium-format digital backs.

Kodak announced that it would no longer develop new large-format tri-linear sensors a year or so ago.



*Leaf Camera back at Photokina 2010*

### What about film?

There is a separate FLAAR photo essay on "is film dead."

### What about light meters?

I used a Minolta light meter for years. I also had a Minolta color meter for years. But in the last ten years I have not attempted to use either. It is faster to either snap the photo and look in the viewer with your own eyes to see whether you need more light, or not. So I don't really use a light meter any more.

If I did only studio photography, or if I had a larger crew for our outdoor photography on-location (someone to take care of the light meter and give me the reading), then I would be glad to return to using a light meter. But it is faster to just check with your eyes on your LCD screen on the back of your camera, and/or bracket.

**FLAAR Evaluations are helpful because we are a photography institute with experience**

When you go onto the Internet these days you get dozens, often hundreds of fake “reviews.” These are spam sites that simply want you to click through so they can harvest money from your purchase. These web sites are not even operated by photographers.

The more slick sham review sites are those that look like photo review sites, but are entirely commercial. We call these faux-reviews. Just copy-and-paste from the spec sheet with a few fancy photos to make it look like they really test the equipment.

There are perhaps two web sites out there which don’t sell the cameras that they claim to review. And even both of them have gone over to the New York camera dealers to get click-through commissions. I guess if FLAAR could collect commissions we would do so. Obviously we need income to support our web site like anyone else. But we prefer not to work on a commission basis. Clients pay a consulting fee, plus we earn lecture fees from lectures all around the globe: this year in Johannesburg, Abu Dhabi, Brussels, Mexico City among others.

Obviously we do not have every camera in the world, so in these cases we provide lists and tips, since after 45 years of taking photographs we do have a basic understanding of equipment. Plus our photographs have been published by National Geographic and in coffee table books, including in China.



*Dr. Nicholas Hellmuth taking photos in the swamps of Monterrico, Guatemala*



*Waterlily taken by Dr. Nicholas Hellmuth with a Hasselblad with a PhaseOne digital back*

Originally we had Leica, Hasselblad and Nikon equipment. Next we moved to 4x5 (Linhof) and then to 8x10 (Linhof). Then the digital era arrived and we switched to digital when the first Kodak digital cameras arrived circa 1996-1997. Hard to believe a 2 to 4 megapixel camera cost \$28,000 in those days, and also hard to believe that the best 35mm digital SLR was from Kodak.

Over the following decade we became a beta tester for Better Light, so have experience with large-format digital photography. And I have tested digital backs from Imacon, Phase One, Leaf, and Kodak. Notice that our evaluations cover many different competing brands. This way our readers can trust that we are familiar with more than just one brand.

- Our tripods and tripod heads are exclusively from **Gitzo** and **Manfrotto**. The light stands we prefer are from Manfrotto and Matthews.
- Our 4x5 cameras, and sliding back adapter for medium format digital backs, are from **Cambo** courtesy of **Calumet**.
- Fluorescent lighting is from **Westcott**; tungsten halogen studio lighting is from Lowell (still works well even when the units are almost 30 years old).
- Backdrop material is from **Savage Universal**.
- Memory for the cameras is from **Hoodman**.
- Our pano tripod heads are from **Novoflex**. Close focusing units are from **Novoflex** and **Manfrotto**.
- Software: **Nik**, **HDRsoft**



*Dr. Nicholas Hellmuth with some of the photography equipment that we evaluate*

## What equipment do we wish to evaluate in 2010 and 2011?

Now, in 2010, we have decided to move ahead deeper into professional digital photography with medium format equipment, especially using 6x9 format cameras in order to use Rodenstock or Schneider lenses. I visited **Silvestri** a few weeks after Photokina and we will start with their Flexicam.

We also wish to go beyond our 22-megapixel Phase One P25+ to at least 39 to perhaps 50 megapixels. I also wish to try auto-focus lenses with medium format backs (presently I use manual focus Zeiss lenses on a venerable Hasselblad ELX with the Phase One P25+ back).

I would like to test medium-format digital backs on architectural cameras such as those of **Cambo** Wide DS Digital, Sinar arTec, etc. I am often in Dubai, Shanghai every year (for modern architecture), and of course the ancient Mayan temples of Guatemala are near my office. So we have many places to showcase how one of these cameras handles architectural photography with a medium format digital back.



*Dr. Nicholas Hellmuth and Sofia Monzon evaluating the photography equipment in Capuchinas Antigua Guatemala.*

Carrying cases: **Kata** would be our choice, though we also notice Click Elite and of course you see Tenba in many trade shows. But I have visited the Kata headquarters in Israel and I know they are familiar with how to design strong equipment that can last many seasons outdoors on field trips. For hard cases we would look at Pelican.

Tripod heads: I tend to prefer **Gitzo** and **Manfrotto** tripod heads, and we need to review a tripod head for telephoto lenses for bird photography. But I have also noticed some unusual tripod heads from **Berlebach** and **Feisol**. Acratech was not at Photokina and so I have no contact with them.

Accessories: **Novoflex** has a number of items we would like to evaluate.

Software: we are interested in software for working with Gigapan images (so software more than what you get from Gigapan itself).

Filters: I would like to compare the new polarizing filters that let more light through while still providing polarizing effect. **Heliopan** and other companies now offer these.

Lighting: I wish to upgrade from manual flash from a 25 year old **Metz** 60CT4 to newer Metz 76 MZ-5 and Mecablitz 54 MZ-4i. The 25 year old Metz flash units still work perfectly but the SCA cables need replacement.

And especially I wish to evaluate portable studio-size flash units, in the huge cave systems that abound in the Maya area of Guatemala. The ancient Maya and earlier Olmec civilizations considered caves as the entrance to Xibalba, their version of the underworld. There are dozens of immense cave systems in the Alta Verapaz and Peten areas of Guatemala and we would like to photograph them inside as they were never photographed before, using **Elinchrom Ranger** flash systems.



*Dr. Nicholas Hellmuth taking photos at CECON Guatemala.*

## Which companies were absent

I did not notice any IR converting companies exhibiting. By this I mean companies that convert your old DSLR into an infrared-capable camera. If they exhibited I did not notice them.

All grand-format printer companies pulled out several years ago.

Several wide-format camera accessory manufacturers no longer had a booth: Dr Glide, etc.

Many American accessory manufacturers no longer had a booth.

Cruse reprographic did not have a booth and I had hoped to see them in the Epson booth; but the workflow area in the Epson booth was inadequate.

Kodak used to have an entire hall. Then about four years ago their hall had Kodak banners everywhere but only about 15% of the hall had any booths in it. This year (2010) there was a Kodak area; one side had a theater (which was completely empty when I walked by). The other side exhibited Canham 8x10" large-format cameras. I would consider Kodak as "not present." It was embarrassing to see a brand name fall so far. The Kodak management style is infamous for trashing most companies that they purchase.



Photokina 2008 trade show.

## Cologne as a venue: pros and cons

Cologne is a nice city for tourists: relatively safe (robberies in places like Rome and even Amsterdam are increasing). But one visitor told me everything they had was stolen inside Photokina in one of the restaurants inside the exhibit area, while they were in the restaurant.

The expo area is within easy 12 minute walking distance of the famous Gothic cathedral (across the river). Just be sure you learn the shortcut (that allows you to cross on the same bridge used by the S-Bahn and trains). Or you can simply take the S-Bahn to the Koeln-Deutz stop, which is the Messe stop.

At the S-Bahn stations it was impossible not to notice the people picking through garbage to salvage things to sell, and people sleeping under bridges (not visitors to Photokina!). Most were not foreigners. Of course in any big US city there would be the same or more. However none of the homeless people pestered anyone (so Cologne is definitely better than, and safer than, Atlanta).

I also noticed that the main train station was no longer the main meeting area for skinheads, alcoholics, and homeless people (often with their giant dogs). Most German and Austrian train stations are the social meeting area for the unemployed and other segments of society (usually locals, not foreigners), I lived in Austria for 8 years and lived in Germany for about 9 years, plus 3 years in Switzerland, so I am familiar with the diverse kinds of people that tend to congregate in the areas just in front of most main train stations. So the train station of Cologne was more pleasant for visitors than in the



*Cathedral of Cologne view from the entrance of Photokina.*

It is a minus point that the Press Card does not include tickets for public transportation (tram and bus). Attendees get free transportation on local S-Bahn (Trams) and buses, etc. Yet the City of Cologne and the Koeln Messe expects the Press to write about their city to attract tourists. The Photokina organizers should make more effort to provide the Press with what was the norm in past years: a pass on public transportation.

Most trade shows in US and other countries provide free food and drink in the press room. Photokina not whatsoever. But they do provide lots and lots of computers, and a baggage check room that has no charge (outside in the main hall they rake in quite a high profit on checking coats and suitcases; clearly the entire enterprise is geared to making as much profit as possible).

The Press Room is in a terrible location, probably a kilometer from the South Entrance, and far from the nearest hall of actual photo equipment. They should have a second Press Room, even if smaller, near the South Entrance. Yes, there was a bus or shuttle, but who wants to hike outside and wait for a shuttle. The Press Room was an inconvenient location and, sorry, although a shuttle did help but the Press Room was still far to far away from the heart and soul of the expo.

As a comment on Germanic technology, the turnstiles that allow you in, and out, of the area were inadequate. They were so awful that they caused backup for 5 to 10 minutes every day at opening.

The turnstiles did not allow you to bring your roller-bag through easily, and the lasers that were supposed to read the bar code on your ticket were inadequate. Even Chinese trade show building entrances are more efficient. I would expect better for a German expo system.

In some locations you had to use your bar code also to exit the building, and if you were clever enough to avoid this, the system would not let you back in the next morning. This was stupid system and wasted everyone's time.

Photokina 2006 began to reveal that even this hallowed venue was beginning to fade a bit. Some of the lower halls looked rudimentary; possibly because there was absolutely no carpet and the flooring was primitive. 2006 was a low point for sure. Photokina 2008 was in the new halls and was nowhere near as comfortable as in past years (North Entrance is simply too far from the South Entrance; too much time wasted walking or waiting for shuttle).

When the 2010 exhibitor list was kept off the web site all summer, and not provided until a few weeks before the expo started in September, this smacked of trying to keep journalists from learning how many exhibitors were no longer at Photokina. So I was prepared for an event that would be noticeably worse than 2008, which was very much noticeably worse than 2006. Frankly most industry people in 2008 said "Photokina is dying, like all other trade shows." It sure looked like this in 2008 (some of the lower halls looked like renovated basement areas in some worn out industrial area. This is



Photokina entrance at the trade show 2010



caused by the industrial black paint on the raw floor: no carpets).

But 2010 was, to me, significantly better than in 2008. The only halls that looked a bit makeshift were the lower floors of Hall 5 and any hall that has a black concrete floor (in other words, any lower hall that had no carpets in the aisles). Hall 6 looked a bit low-budget also (wide-format inkjet media; but it was not the media or the exhibiting companies that made the place look like an aging former aircraft hanger).

Despite a few low-bid aspects to the venue, I wholeheartedly recommend you to attend Photokina 2012. Cologne is a pleasant city to visit; lots of tasty German food and excellent local beer (plus good alcohol-free beer). Despite the absence of Durst, despite the almost total absence of grand-format inkjet printers, despite the absence of flatbed scanner exhibits, Photokina is still an absolutely essential event for every photographer. Whether just beginning, whether in intermediate phase; or if pro at any level, Photokina is still the Mecca of photo equipment expositions.

There is no comparable photo equipment event anywhere else. Yes, Photo Plus in New York does have a few brands (of American manufacturers) who do not exhibit at Photokina. But PMA does not even have Canon or Epson anymore. Unless FLAAR would perhaps exhibit our photographs at PMA, we will no longer attend that show. But we will definitely attend Photokina 2012.

The FLAAR Reports web site on digital photography is read by almost half a million photographers, so our commentary on what exhibits are worth visiting (and therefore what are worth exhibit at) have an impact. We find that Photo Plus in New York (especially in a year that is not a Photokina-year) and Photokina itself, are worth exhibiting at and worth visiting.

The only way for PMA to save itself would be to join forces with Photo Plus. Otherwise PMA will fade away, the same way IRgA went belly-up last year and had to ally with ISA for 2011 to rescue what was left. Same with GraphExpo: if they partner with SGIA both will survive and prosper. Otherwise GraphExpo will continue to decline. SGIA is doing okay, but could grow (instead of downsizing) if they would ally with GraphExpo.

But 2010 was, to me, significantly better than in 2008. The only hall that looked a bit makeshift was Hall 6 (wide-format inkjet media; but it was not the media or the exhibiting companies that made the place look like an aging former aircraft hanger).

The Press Room is in a terrible location, probably a kilometer from the South Entrance, and far from the nearest hall of actual photo equipment. They should have a second Press Room, even if smaller, near the South Entrance. Yes, there was a bus or shuttle, but who wants to hike outside and wait for a shuttle. The Press Room was inconvenient location and, sorry, a shuttle did not make much difference.



*Photokina entrance*

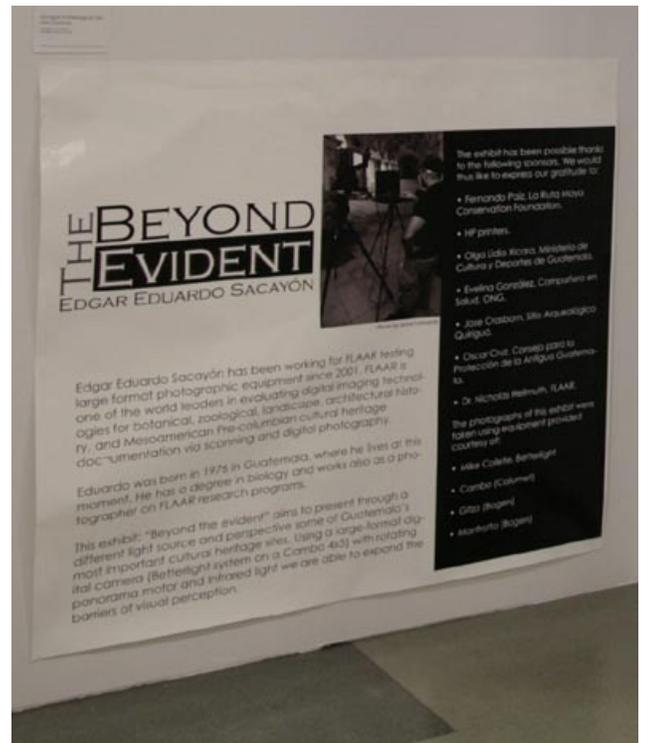
Appendix A: Exhibit of IR Photos of Eduardo Sacayon, FLAAR Mesoamerica



Exhibit at Photokina 2010 of Eduardo Sacayon

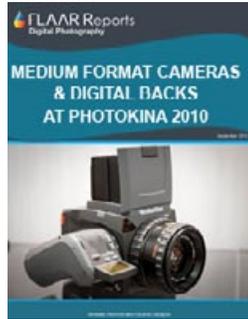


Exhibit at Photokina 2010 of Eduardo Sacayon "Beyond the evident"



# FLAAR Reports

*These are the FLAAR Reports that are being issued first*



*FLAAR Reports that will result from Photokina 2010*

