

2020 VISION: YOUR FUTURE IN FOCUS

New cameras, print solutions and more
to fully focus your attention in 2020 from
Canon, Leica, Intro 2020, PhotoXport,
DPS Group, Fujifilm, Sigma & Swains



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you can plan ahead for your
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business plan you'll stick to

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"HAPPY NEW YEAR!"

Well, almost. Our first edition of the new decade is published 30th Jan 2020, with a copy deadline of January 23rd.

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Gavin Stoker,
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A NEW DECADE

Publishing this issue on the brink of a new decade, it makes sense to not only cast our eyes over the past year, but also the past ten. We began the decade with a lot of uncertainty thanks to a recession and we end this year with continued uncertainty over Brexit, and, well, who knows. Both have inevitably affected the photo trade; but at least in 2009 the adoption of digital photography and digital cameras was still on an upward curve (very shortly peaking and plateauing). As a small business owner, all of this has introduced challenges and concerns. More positively, the past decade has also brought joy and lifestyle adjustment too, as we welcomed our first child, and in 2012 I took over the editorship of BPI News, before going on to become owner and publisher in 2015.

We've further witnessed camera development needing to adjust and evolve to take on the increasingly camera-centric smartphone, with the likes of Samsung, a huge name in the mobile device business, dropping out of marketing cameras altogether. A shame in some respects, as its Galaxy Camera, with

integral zoom and direct Internet access, was an interesting idea. A decade ago we also saw the introduction of the first mirrorless cameras, begun by Panasonic and Olympus. Inevitably other companies followed suit – some, notably, moving much faster than others – and we now have mirrorless cameras offering full frame and even medium format capture, albeit across a variety of competing systems.

The world of retail has likewise changed massively over the past ten years. It wasn't that long ago we were cautious of ordering items via the Internet, fearing our card details being stolen, the item never arriving, or arriving damaged. While that occasionally still happens, the convenience of adding an item to a virtual basket on screen and having it magically transported to our door cancels out such concerns for most of us.

While photo independents won't be able to compete with Amazon on price or stock, up until five years ago we were still being told that just under half of all photo independents didn't even have their own website. Hopefully that has changed and everyone has cottoned on to the importance of social media too, whether your store is virtual, bricks and mortar, or a combination.

Against a backdrop of transience, I've also been pleased to see a resurgence of physical media – people buying vinyl albums again and one of my favourite online magazines venturing into print; something pretty much unheard of. Niche perhaps, but we live in interesting times. That being the case, I trust over the next year you will continue to read and support BPI News as we document the major and minor changes happening in our own industry. It's important we have a voice.

COVER IMAGE:
2020 vision: You don't need to be a soothsayer to see the need for the photo trade to be on its best game to rise above the technological, political and financial challenges being thrown at it. As usual we're providing you with key products and info to launch a counter attack and inspire sales, our 'gift' in this special Christmas edition.



SWAINS

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SWAINS

PHOTOKINA GETS 3RD DIRECTOR IN 3 YEARS

Recently in the news for Nikon, Leica and Olympus dropping out of next May's now annual photo trade event, Photokina's Koelnmesse organisers have appointed a new Director for the show in 39 year old Jan-Raphael Spitzhorn (*right*), following the decision of short-lived previous role holder Fabian Ströter to step down for 'personal reasons'.

Spitzhorn has been with the organisation since 2012, initially in the Corporate Development division, where he participated in what Photokina organisers describe as the event's 'fundamental concept adjustment' in 2016. Said to be very familiar with digital topics and in particular with the challenges of the imaging market, Spitzhorn's responsibilities now including further development of innovative segments such as mobile, motion



photokina
IMAGING UNLIMITED

and digital imaging within Photokina.

As we went to press, next May's four day event was still scheduled

for the 27th through the 30th.

www.photokina.com

CANON LAUNCHES FULL FRAME ASTROPHOTOGRAPHY CAMERA

Not content with enticing photographers into full frame mirrorless use with its current EOS R and RP cameras – see more on page 9 this issue – the photo giant has unveiled a specialist tool for star-gazing photographers in the **EOS Ra** – the small 'a' indicating its astro-photography specialism, for photographers seeking to capture stunning images of deep space.

Although sharing features with its EOS R launched back in September 2018, Canon believes the 'Ra' stands unique in the market as, unlike other full frame astro cameras, it is portable and has no need for external power or connection to a computer. Core spec it's inherited includes a sensor with 30.3 million effective pixels, fast AF and DIGIC 8 processor. However, in featuring a new infrared blocking filter, the modified EOS is said to allow four times as much hydrogen alpha light to be transmitted to the imaging sensor, compared to the EOS R. Therefore Canon believes photographers will be able to clearly capture the distinct red colour of nebula – an interstellar dust cloud comprised of mostly hydrogen and helium – which would otherwise be impossible on a non modified camera.



All praise 'Ra': here we're talking Canon's new tool for astro photographers (*shown*), rather than the Egyptian sun god

Astro photography fans will be able to add the EOS Ra to their Christmas list this year, as it lands early December at £2599.99 SRP.

www.canon.co.uk



OLYMPUS PEN WRITES NEW CHAPTER

The manufacturer has introduced its latest entry-level **PEN E-PL10** compact to the European market, aimed once again at smartphone owners trading up and online influencers. But, so far, it's only being sold direct via the Olympus online shop (https://shop.olympus.eu/en_GB/) at £549.99, or in a bundle that includes the 14-42mm f/3.5-5.6 EZ lens at £649.99. A launch offer adding a free 45mm lens worth £279.99 with all purchases was running as we went to press.

Described as lighter than a 500ml bottle of water, even with the zoom attached, headline features of the camera include a 16.1 megapixel Four Thirds CMOS sensor, 4K video capability, in-body image stabilisation equivalent to a claimed 3.5 EV steps, 8.6fps sequential shooting, flip down LCD touch screen, plus Wi-Fi and Bluetooth connectivity for pairing the camera with the user's 'smart' device. The PEN E-PL10 comes in a choice of white, brown or black camera bodies.

In related news, the manufacturer has updated its PEN and OM-D range compatible **Micro Four Thirds lens roadmap**, with a total of three lenses announced as launching in 2020 in the **M.Zuiko Digital ED 150-400mm f/4.5 TC 1.25x IS Pro**, **ED 100-400mm f/5-6.3 IS** and **ED 12-45mm f/4 Pro**, while an additional M.Zuiko Pro series telephoto zoom lens has been



Visible 'E-PL': Olympus' latest portable offering suggests applications for street photography & the ubiquitous 'selfie'

announced as being in development. Olympus says it will continue to expand its lens offerings to enhance the photographic and video possibilities 'for all types of content creators.'

www.olympus.co.uk

NEW DNP DYE SUB LANDS THIS MONTH

DNP Photo Imaging Europe has a new dye sub printer out this month, aimed at both events use and what it describes as non-specialist retailers who might want to add an ID photo service to their business. The **QW410** is compact at half the size of the DS620 model, weighs 'only' 6Kg, and is designed to deliver high quality photo prints instantly, everywhere. There are two media formats offered in 4x6-inches and 4.5x8-inches, and it can handle two grades of media: Premium media with a higher glossiness or thickness; or more cost effective Digital media. Power consumption has been reduced by 35% compared to the DS620 and if opting for an external battery – not sold



by DNP – it can print for more than one hour without mains electricity.

www.dnpphoto.eu

DNP



Meet Ricoh's latest 'all rounder'

Things may have seemed a little quiet regarding Ricoh cameras lately, but the silence has been broken via the introduction of the **Ricoh Theta SC2**, the latest in its line up of 360° cameras – stretching back to the original 2013 unit – which aim to entice custom from photographers wanting spherical images and videos.

Described as 'perfect for the 360 enthusiast', the SC2 can snap 14 megapixel photos plus 360° video in 4K at 30 frames per second. Additionally, a face mode applies skin smoothing, while we also get a Night View mode for shooting low noise footage when the sun goes down. An OLED display on the lower part of the device displays the mode in use and the battery power remaining, whilst the slender camera is further suggested as an aid for those who enjoy live blogging.

With availability from mid December in pink, blue, beige and white, SRP is £269.99.

www.ricoh.com



CANON CRAFTING APP, 'MEGATANKS' & UK HQ RELOCATION

Canon is having a very busy month, with new products and development announcements galore landing.

Firstly, sounding like something from a post-apocalyptic sci-fi movie, Canon's 'MegaTank' multifunctional printer range has two new additions in the **Pixma G7050** and the **Pixma GM4050**, with the 'tanks' of course referring to ink tanks, which here are handily refillable. The pitch to your customers is high yield, low cost printing without compromising quality, convenience provided in part by a two-way paper feed capable of holding up to 350 sheets of plain paper.

Their maker further suggests that users will be able to print up to 18,000 pages with three black ink bottles, or up to 7,700 pages with a set of colour inks on the G7050 unit only. Both have Wi-Fi and Ethernet connectivity, while the tiltable front panel is said to provide easy viewing from any angle.

Available now, the G7050 has an SRP of £369.99, while the GM4050 is £289.99.

Secondly, sticking with print, Canon has also introduced a new **Creative Park** app, which it describes as a 'one-stop shop packed with endless design possibilities'. This allows users to download and print paper craft designs from a smartphone. Claiming there are 100's of fun and colourful design templates that can be printed out via a compatible Canon Pixma printer and then assembled, the free iOS and Android enabled app is said to



'Tanks' a million: Users can refill the colour ink tanks on the new G7050 printer, as shown

make crafting simple for all the family, with it enabling users to personalise their creations by adding text and photos via the app. For more see:

www.canon.co.uk/apps/creative-park/

Thirdly, as we went to press the manufacturer was in the process of vacating its long held Reigate, Surrey headquarters and relocating its UK operations to its current Canon Europe HQ at Stockley Park, Middlesex. BPI News understands the transfer is due to complete by next February.

Lastly, let your Canon owning customers know that, following the availability of a new AF firmware update for the G7 X Mark III, it's responding to customer feedback by also rolling out the same update to the G5 X Mark II, which it hopes to do by the

close of 2019. It's also made firmware updates available that enable both 4K and Full HD video recording at 23.98fps on the EOS 90D and EOS RP. It says these are merely the first in a series of cameras that it aims to add such functionality to.

See page 9 for more from Canon, including details of its rapidly expanding 'R' full frame series and latest winter cashback deal.

www.canon.co.uk



From screen app to print application: Creative Park software allows users to print & assemble fun craft ideas



Wilkinson
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www.wilkinson.co.uk

LOOKING FOR A NEW CHALLENGE IN 2020?

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We look forward to hearing from you.

BPI News is your mouthpiece to the photo trade, so use it! Send your press releases and news items direct to: info@bpinews.co.uk

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Her Majesty's Passport Office (HMPO) has introduced a new photo code system for online passport applications. Customer demand for photo codes is increasing and you can profit from them.

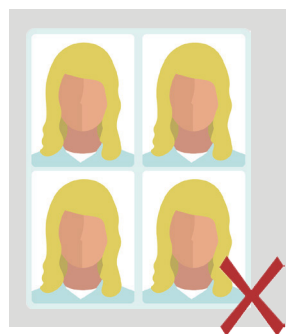
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Trade show dates for your diary 2020

First out of the stocks in 2020 is consumer electronics show **CES** in Las Vegas. Though its influence and importance has arguably waned in recent years – hard to believe its photography-heavy PMA trade show element was once the ‘must attend’ feature – this year CES takes place from **January 7th to 10th**.

Closer to home we have the also annual **Societies’ Convention** – formerly referred to as the SWPP. Once again this is taking place in London this January. The dates you need are Wednesday January 22nd to Saturday 25th for the full members’ convention, with the **trade show element running from the Thursday 23rd to Saturday 25th**. See also page 12 this issue for how you can attend and exhibit.

For those looking further afield, there’s Japanese camera and photo



imaging show **CP+**, which takes place annually in February, and which typically results in a smattering of fresh product launches around the same time. If you fancy a trip to Yokohama (we recommend the katsu curry) then the dates to scribble into your Filofax for 2020 are **February 27th to March 1st**.

Following on in March we have probably the biggest event this year for the UK photo trade in **The Photography Show**. Once more the location is the cavernous Hall 5 of Birmingham’s

NEC. With last year’s visitor numbers claimed as being in the region of 32,000 – broadly what they always are – it will be interesting to see how this year’s event fares. Put the four days of **March 14th to 17th** inclusive into your diary.

Also of interest from a trade perspective will be **Photokina** in Cologne, Germany, which follows in relatively quick succession this May. This once mighty show has seen three directors in the past three years and three major names drop out of proceedings for 2020. But again, this has been the highlight of the photo trade calendar for a long, long time, so we trust its relevance and importance continues. The dates this time around are **May 27th to 30th**.

European consumer electronics trade show **IFA** is probably the next major event of interest to the photo trade. As usual this annual event takes place in Berlin in September, and is one at which the consumer electronics companies including Sony, Panasonic et al typically have new launches. The dates for 2020 are **September 4th through to the 9th**.

Know of any more trade shows we should be featuring and flagging up? Drop us a line at info@bpinews.co.uk



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CANON EOS R: THE FUTURE'S ALREADY HERE

With the manufacturer teasing a high-end **EOS R** series camera to join the currently available 'R' and 'RP', it's clear that full frame mirrorless is a key part of Canon's long-term plan...

Canon's EOS system has been going for 30 years. Now the manufacturer tells us it sees its newest **EOS R full frame mirrorless system** running for the next 30 years. The first two cameras in the range, the **30.3 megapixel EOS R** and the **26.2MP EOS RP**, were released in September 2018 and February 2019 respectively, and it's recently teased an even higher end 'R' series camera 'under consideration'; as is in-body stabilisation, targeting the pro photographer more keenly than ever.

"That's created quite a stir," notes Canon UK Product Specialist David Parry. "We're known for our in-lens image stabilisation, and our new trinity line up launched this year – the **RF 15-35mm f/2.8L IS USM**, **RF 24-70mm f/2.8 L IS USM** and **RF 70-200mm f/2.8L IS USM** – all have this. What seems to be exciting people is that if you couple together potential in-body IS with the digital IS system and optical IS, you'll have an amazing image stabilised system."

While we don't know anything else about this proposed professional EOS R currently, what we do know is the EOS R system is part of a long-term plan. "We want to grow this system as quickly as possible, get lenses out there to support the bodies and get people using it," David continues. "Canon's full line up is our strength. We have interchangeable lens cameras that will match your need, no matter where you are in your photographic 'journey'."

A WELCOME ADDITION

It's worth noting Canon's EOS R system is an addition to its offer – rather than a replacement for any previously existing product. "Who knows what's going to happen in the next 25 to 30 years. We went back to the drawing board with this system and created a wide diameter lens mount with a short focal back distance, creating lens designs that weren't physically previously possible. That not only now enables us to create smaller and lighter products, but ones that are taking image quality to the next level. That's been proven with the **RF 85mm f/1.2L USM**, the **RF 50mm**



A system in growth: Canon's EOS RP and original R have helped it forge a full frame mirrorless offering for the future



"We went back to the drawing board with the EOS R system; enabling us to create smaller and lighter products with higher functionality that will take image quality to the next level."

Canon UK Product Specialist David Parry

f/1.2L USM and the **RF 28-70mm f/2L USM**. It's not just a small upgrade or changing things for the sake of it.

"The future's looking really exciting. There's a lot of technology now sitting and waiting for us to utilise in the next generation of cameras and lenses. For example, if you look back through the patents you'll find the idea of Dual Pixel CMOS AF dates back to 1981. One of our engineers saw the potential of creating this system, but at the time the technology wasn't there to do it. The new R system has set the building blocks for future technology."

By way of a reminder, as well as the existing two EOS R camera bodies, there are currently 10 directly compatible RF lenses available. Additionally, many, many more EF or EF-S optics can be attached via an **EF-EOS R mount adapter**, for which there are three versions available David describes the three options as a

standard adapter, another with a control ring, while the third features a filter holder and comes with either a UV filter or a variable ND filter. "The inclusion of the variety of adapters reinforces the 'R' as part of our overall EOS family, joining the M series and our traditional DSLRs.

And, if that wasn't enough to convince, Canon's latest winter cashback is live – which includes a £125 redemption on purchase of an EOS RP, and between £50 and £90 on the **RF 35mm f/1.8 Macro IS STM**, **24-240mm f/4-6.3 IS USM** and **24-105mm f/4L IS USM**. For full terms and conditions and the list of included products please see: [canon.co.uk/wintercashback](https://www.canon.co.uk/wintercashback)

Canon

Canon's current EOS R proposition: fully featured yet lightweight camera bodies plus a 10 strong RF lens family in support

INTRO'S 2020 VISION

As we approach the year 2020 it seems a perfect time to catch up with its photo trade namesake – **Intro 2020** – taking stock of a flurry of recent product launches you'll want to order in, pronto

It's been a while since we last ran a feature with Intro 2020 – and, with one year ending and another one beginning – indeed, one synonymous with the distributor's own name (!) – it feels like a catch up is well overdue. You'll already be well aware of the brands it represents for the UK and Ireland, including: **Samyang** (lenses), **Hoya** (filters), **Velbon** (tripods), **Cokin** (filters), **Op/Tech** (straps and slings), **Steiner** (binoculars), **Crumpler** (bags) and **Slik** (tripods), but may not be aware of some of the latest gear from each.

Starting with Japanese brand **Hoya** (www.hoyafilter.com), exciting creative possibilities are offered by its new **Starscape** filter. This cuts light pollution in densely populated areas and improves overall contrast to allow photographers to depict celestial bodies in all their glory. Post-production time correcting colour casts is diminished, or unnecessary, while a huge amount of time can be saved in the post processing of time-lapse sequences. Hoya Starscape filters are available from this month in all diameters from 49mm to 82mm.

Also new is a **Hoya ProND Filter Kit**, which comprises three of the manufacturer's most popular 'ProND' solid Neutral Density filters – the ND8 (3 stop), ND64 (6 stop) and ND1000 (10 stop) – in a handy carry pouch. Creative possibilities include using two 'ProND' filters together – for example the ND8 and ND1000 – to give a combined value of ND8000. Again availability is from December in all diameters from 49mm to 82mm.



INTRO
2020



INTRO 2020: A VERITABLE ONE-STOP SHOP

New to Intro 2020's ever broadening range of product categories is **Summit**, which offers a growing selection of photo and imaging accessories. These range from clip-on lens caps to memory card storage cases, and include wrist straps (*Paracord strap shown*) and flash-modifiers. SRPs start at just £4.99. Look out for new additions to the Summit range soon.



Another very active brand in the group is Korean lens manufacturer **Samyang** (www.samyanglensglobal.com), which recently offered up a world first in its **AF 14mm f/2.8 RF lens** (right) for – as it sounds – the Canon RF mount (see our page 9 Canon feature). Known for its wide-angle lenses, here Samyang is offering up a 113.9° ultra wide-angle view, having launched the first manual focus lenses for the RF mount – in the MF 14mm f/2.8 and MF 85mm f/1.4 – back in February. Dust and moisture resistant, with a switch that allows for changing between AF and MF, this 14mm option features seven aperture blades to create soft and circular 'bokeh'. SRP is £629.



Sony full frame camera users are also well catered for courtesy of Samyang's

lightweight **AF 18mm f/2.8 FE**, which was claimed as the lightest and smallest 18mm super wide-angle auto focus lens on the market when it launched in September. It takes 58mm filters and has an SRP of £349.

Finally, with smaller and more lightweight cameras in vogue, it makes sense to pitch cleverly compact travel tripods to your customers. The **Slik** brand – again via Intro 2020 – has four models in its **PRO CF** range (from £219 to £299 SRP), which utilise eight layer carbon fibre legs, bonded in a high pressure oven so as to be strong and rigid yet lightweight too. The PRO CF-635 tripod legs pack down to just 37cm, extend to a useful

131cm and accommodate a 3kg load. By contrast the PRO CF-834 model has the longest legs, measures 48cm when folded, offers a 165cm maximum height and supports a 7kg load. Two Slik ball heads in the **PBH-535AS** and **PBH-635AS** (SRP £85 and £89) are also available, able to cope with DSLRs weighing up to 5kg and 6kg respectively.

To order stock of any or all of the above product suggestions, or enquire about the rest of its brands, speak to your local Intro 2020 rep, get in contact direct NOW on 01628 674 411, or visit the URL below for full product details and images.

www.intro2020.co.uk

Star brands: Among Intro 2020's 16 brand line up is Hoya, which has a new Starscape filter (example shown)



Looking 'Slik': New ball heads including the PBH-635AS, above, and tripod legs, including the PRO CF-834, below



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To speak to your local Intro 2020 rep, get in contact direct NOW on 01628 674 411, or visit www.intro2020.co.uk

LEICA SEQUEL IS 'WHOLE NEW CAMERA'

The 47MP full frame mirrorless **Leica SL2** ostensibly upgrades the original 'SL' from 2015 – but, as BPI News learnt at its London launch, the manufacturer believes enough has changed to label it a whole different model...

With full frame mirrorless cameras being released left, right and centre these days by most major players, it makes sense for Leica to re-enter the fray with a premium upgrade of its own. But, while the **SL2** succeeds the SL from four years ago, "this isn't just an SL2, but a completely new camera," Leica UK MD Jason Heward promised us at the London launch.

So what's changed? This time around potential customers get improved ergonomics, a more comfortable grip and a simplified three-button control layout. As we'd expect, the German manufactured camera is identifiably high quality and identifiably 'Leica', being all-metal with a robust leather wrap. In fact the camera has a three-part body construction, comprising a top plate and a bottom plate, which are solid pieces of machined aluminium, anodized to provide a smooth surface, while the central body portion is magnesium alloy. This enables its maker to claim that the SL2 is "marginally lighter" than its predecessor, though it feels reassuringly sturdy when gripped in the palm.

Speaking of which, 'elastomer' material is said to have "revolutionised" the SL2's handgrip, while the back of the camera has also seen tweaks. What were formerly very minimalist unmarked buttons surrounding the SL's screen are now clearly labeled and more button-like on the SL2. We were told that this was all part of an attempt to ensure that anyone using the latest camera after Leica's recent Q2 won't find it too much of an upward learning curve.



A sequel that's more than an equal; in fact Leica suggests its SL2 is pretty much a whole new camera

Outwardly the camera's body has had some upgrades in terms of weather proofing, with Leica telling us the SL2 can "withstand water spray from any direction." It's been IP54 rated for robustness and will function either down to minus 10°C or up to 40°C. Not that overall dimensions are any bigger; we placed the 'old' and new SL cameras side by side and from both the front and the top it is hard to tell between them, despite the subtle tweaks that have been made to the SL2's handgrip.

"AS RESPONSIVE AS AN IPHONE..."

Much changed in comparison with the original SL, however, is the SL2's Graphical User Interface (GUI). Again this is more intuitive and clearly labeled, key settings accessed via a prod of virtual on-screen buttons, rather than having to scroll through pages of menus a line at a time. Leica also tells us that the camera's touch screen has been updated to "be as responsive as an iPhone."

Still and video settings are also clearly delineated, with menus for the two formats being separate and distinct. Videographers will be pleased to know the SL2 can offer 4K capture at up to an impressive 60fps, while it boasts the advantage of headphone and microphone jacks. USB-C connectivity is also provided on this model, allowing for its sizeable battery to be recharged

within the camera. Provided at the camera's side are two SD card slots, with the claim being that both slots are now capable of writing at the same speed.

170 LEICA LENS OPTIONS FOR THE SL2

Something else well worth noting is that built in image stabilisation "unlocks the potential" of using the SL2 with classic M, S and R system lenses via adapter, plus of course, a **growing selection of SL lenses**. Of these, on launch there are five prime lenses and three zoom lenses directly compatible with the SL2 camera – the latter trio comprising a useful 24-90mm, 90-280mm and a 16-35mm lens. Leica teased that new 21mm, 24mm and 28mm lenses will follow on next year, along with "big upgrades" in terms of its 'gallery in your hand' Leica Fotos app. This will offer more 'pro' support for Lightroom, as well as for video. A subscription is being introduced for professional photographers, who are being asked for a relatively modest contribution of \$49.99 per year.

In addition to all of the above, the robust SL2 is the first Leica camera featuring a Maestro III series processor to cope with all the data crunching, with Leica adding that a firmware upgrade will follow next year that introduces a multi-shot mode, allowing for 8 DNG files to be combined into an 187MP single image. The company believes that the camera's 'sustainability' will be guaranteed by constant firmware upgrades. "Compared with the original SL this is a very different camera indeed," Leica concludes.

The SL2 is available now at £5,300 SRP – which it highlights is more affordable than the SL was on launch in 2015.

<https://store.leica-camera.com/uk/en/>



Pro photographer and Leica ambassador Britta Jaschinski, whose ongoing project shines a light on animal cruelty, with Leica's UK MD Jason Heward at the SL2's London launch

The full frame mirrorless Leica SL2 has improved ergonomics and a more approachable user interface when compared to the original SL

DIGITAL PRINTING IS STRICTLY ACADEMIC

Earlier last month BPI News attended a preview evening showcasing the work of respected artists and students from the Royal Academy in Central London, output via its state-of-the-art **Epson Digital Media Suite**. Naturally Epson was the sponsor for the event – having supplied the large format printers enabling the displayed artwork – and was keen to illustrate that digital printing has a role to play in the development of the careers of the next generation of professional artists.

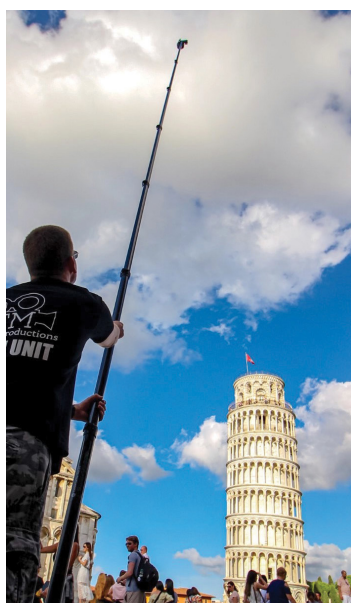
Print maker and Head of Fine Art Processes at the Royal Academy Schools Mark Hampson says: “The RA is a charity and therefore relies on the generosity of its patrons to continue training up and coming artists, so the Epson relationship is a very important one for us; the launch event was a great chance to demonstrate the depth and strength of this relationship to a much wider audience than usual.”



Epson's Business Manager for Professional Graphics, Nick White, concludes: “The Royal Academy School exemplifies the values we also hold true at Epson – the desire to continually push the boundaries of what is possible – to ‘exceed your vision’. The Epson Digital Media Suite is a fantastic example of what can happen when all the best in technology and creativity come together seamlessly. It provides the perfect environment for the Schools’ students to keep confidently pushing their artistic boundaries. We congratulate the RA Schools on its first 250 years of artistic excellence and we are very excited to be working so closely with them as they begin their next 250 years.” www.epson.eu

Photo accessory that's poles apart

With various regulations restricting drone photography, how can photographers still get that aerial shot they want? The aptly named **Composite Poles** has a solution via its camera poles, made from carbon fibre and other lightweight tubing. Choices range from a three metre ‘travel pole’ at under £150 to a towering 13-metre example that can carry a DSLR and be raised high enough to photograph fields, houses, factories and estates. The poles are said to be light enough for a solo photographer to be able to move around safely and can be secured at ground level, with the 7.3 metre **Broge Telescopic Mast Tripod** claimed to be an ideal entry level solution at £326.50 + VAT. Get in touch on 01626 839 965. www.compositepoles.co.uk



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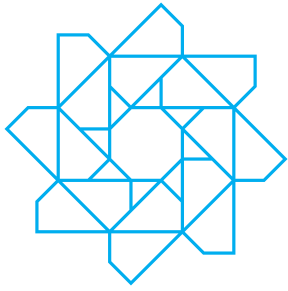
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thesocieties.net/convention/

*Open to all from aspiring to pro...
Put the dates in your diary now*

***Pre-register before 5 January 2020 for FREE and avoid £10 entry fee to Trade Show.**

PRODUCT OF THE MONTH: CANON EOS M200

While reports suggest Sony gaining the lion's share of mirrorless, Canon hasn't been resting on its laurels. It's released a plethora of product in recent months – including this user-friendly option for any customer wanting to upgrade from a smartphone...

It feels, of late, like as soon as we've finished writing a news item about one new Canon product, another one pops up to force us to revise what we've just written. Part of an avalanche of activity by the manufacturer over the past three months, it may have been easy to overlook the **EOS M200** – in light of the 'sexier' EOS M6 Mark II, 90D or any of its EOS R system perhaps.

Not everyone will want a heavy hitter of a camera, like those latter examples, of course. Sometimes you just want something to point and shoot or compose self portraits with; so a user friendly camera with a flip up screen might well fit the bill. The cost seems wearable too, at £499.99, including a manually retractable 15-45mm f/3.5-6.3 IS STM kit zoom lens that you first have to remember to unfurl before you can take the first picture.

The M200 is very much a mirrorless camera for that first time user customer, for anyone put off by the perceived heft of an SLR, for a younger person getting into photography for the first time, or even, perhaps, an older relative who trusts the Canon brand from days gone by, yet doesn't want an overly complicated camera with a bunch of buttons they'll never use.

NOTHING OVER-COMPLICATED

The design and control layout is indeed fairly minimalist. The options the M200 presents are fully auto or program stills capture, or video clip capture. The only other button on the top plate, dipped forward, is a large and springy shutter release button, surrounded by a control wheel with an ergonomically



roughened edge. In self explanatory fashion, a spin of this wheel allows users to quickly scroll through on-screen menu options in capture mode, or zoom into or out of images in playback mode.

Apart from a touch screen LCD on the camera's back, which takes up four-fifths of the real estate, there are a few physical buttons alongside, which again have been pared back to the essentials. Here we find a clearly labeled menu button next to a red dot signifying a video record button. Maximum selectable video quality is 4K at a respectable 25fps. Press record and after a second or so's pause, video recording begins, signified by on-screen counter counting through the seconds.

As nature intended: As you'd expect by default from a Canon camera, colours are well saturated, while we also got a pleasing amount of detail, despite the relatively modest compact 15-45mm zoom bundled with the M200

Like most entry-level mirrorless cameras, battery life is pretty modest. On the M200 we're gifted 315 images from a full charge in regular shooting mode, though an eco mode option is selectable to extend this up to a more impressive 485 shots.

Speaking of images, the default image ratio here is 3:2, with the ability to shoot Raw as well as JPEG, and, of course, both file formats in tandem. We noted little, if any, noticeable slowdown when trying this.

Being a Canon, colours here veer towards the warm, and, though the modest kit zoom provides a maximum aperture of a so-so f/3.5, it's still possible to get shallow depth of field results simply by shooting wide and moving in close. Detail is there, albeit with some slight fall off towards the edges of the frame on close inspection, but for the most part shots look pleasingly crisp straight out of the camera.

Overall though, what the M200 has going for it most is its intuitiveness. It's one of the easiest interchangeable lens cameras (one of the major benefits over and above use of a smartphone) to get to grips with from scratch. That fact may be worth sharing with your own customers.

www.canon.co.uk



REALISE YOUR BUSINESS PRINT POTENTIAL WITH PHOTOXPORT

As we round off another busy year for **PhotoXport** we hear from a busy schools photographer who has moved from using dye subs to workhorse **Noritsu dry labs**, with eyes on a Noritsu wet lab for 2020

Leicester based PhotoXport continues to do a roaring trade in supplying Noritsu dry labs and wet labs, in turn helping to bolster the businesses of those for whom it carries out installations.

A case in point is dance and schools photographer Carmel Jane (carmeljane.co.uk), who has two **Noritsu Green IV** dry labs installed. Noting that they have “helped change the game completely”, she is currently considering a Noritsu wet lab to help enable even higher volume print orders.

“I met PhotoXport MD Derek Fieldhouse at The Photography Show two and a half years ago,” recalls Carmel. “I had no intention of going there and spending £15-£20K on a printer, but had taken along a USB stick with some images so I could ask for sample prints.”

Needless to say the quality impressed so much – particularly in comparison to the seven little dye sub printers Carmel’s business had previously been using – that the rest is history. “Skin tones are a big issue for us, and our USP is that we do very beautiful lighting,” she notes. “Once we got the Noritsu’s installed we were able to achieve a greater consistency on skin tones as well as greater volume. They’ve been amazing workhorses – they’re working at full capacity 50 hours per week – and even if we’ve occasionally had a minor issue it’s been dealt with quickly.”

NORITSU GREEN IV: QUALITY ON DEMAND

It’s not surprising to hear Carmel Jane’s business had real need of large volume machines when she outlines that hers is the largest dance school photography company in the South East, photographing some 300 schools per year. When regular schools photography was introduced on top of that, upgrading to Noritsu became a necessity.

“The dye subs were fine for printing in black and white and colour images that are quite contrast-y. But to scale things up and maintain quality on individual photos – where skin tones are so, so important – there was just no way we would have grown the schools

Schooled in print: Schools photographer Carmel is thrilled with the big difference Noritsu printers, sourced via PhotoXport, have made to her business



“I went with Derek and PhotoXport because I liked the fact that the Noritsu Greens are real workhorse machines...”

Carmel Jane, owner Carmel Jane Photography

side without the Noritsu dry labs.

“Even though we’re dealing in fairly low cost prints at a high volume, schools are still pretty tough customers. We offer a 6x4, 7x5, 8x6, 10x8, and then a 12x16. Print costs are really reasonable compared to what you can market the print at, so there’s a chance to make a good margin.”

Though Carmel recognises the dry labs seemed “like a big risk to take” at the time, she now wonders why she didn’t take the step sooner.

PhotoXport MD Derek Fieldhouse concludes: “The Noritsu IV has been

brilliantly received by the industry.

It’s a cracker – I really believe it’s the best dry lab that Noritsu has ever made. It’s really solid, in terms of both features and build. It’s also a very well engineered machine and is in a very solid frame. People always tell us that they’ve never seen quality like it.”

To enquire about availability and place an order for the Noritsu Green IV to grow your own business into the next decade, contact Derek now on 0116 2675907.

www.photoxport.com

At a glance: Noritsu’s Green IV dry lab

- Dry lab with the ability to produce unique print sizes, up to 12x69.2-inch super panoramic prints
- Comes complete with main body, normal paper printing kit, correction value printer kit, paper band, spindle unit, humidity conditioning kit, external paper cassette allowing for up to three paper sizes at once, Eizo high spec 23-inch monitor, Fujitsu dual drive server, keyboard



Get ready for 2020! Call PhotoXport about the Noritsu Green IV dry lab now on 0116 2675907

CONTINENTAL SHIFT

Netherlands based tech distributor Transcontinenta has set up a UK office – **Transcontinenta UK** – staffed by some very familiar faces to the photo trade. BPI News meets the team at their Slough HQ to talk brands and future plans...



While the name of European distributor **Transcontinenta** may not be familiar to some in the photo trade, the faces fronting its newly established UK operation will be. Interim Managing Director Simon Coleman you'll know from his long tenure with Nikon and most recently Hasselblad, while Jim Mackay – providing a consulting role – Category Manager Jeremy Martin and Marketing Manager Jane Nicholson you'll recognise from their years with Intro2020, where, among other brands, they were responsible for selling Tamron into the UK market (more on that in a minute).

With the seven-strong team currently fleshed out by National Sales Manager Andy Loughlin and Area Sales Manager James Finch – both out on the road, as should be, when BPI News visited – along with Alex Cooke looking after

Internal Sales & Customer Support, the feeling is that there is many years of experience helping this new operation get underway. Retailers unaware of Transcontinenta's offerings until now will therefore be further reassured.

The icing on the cake is the list of brands Transcontinenta currently offers into the UK trade, including – from December 1st – **Tamron** lenses. These join the Transcontinenta-owned **Cullmann** tripod, bag and flashgun brand from Germany, **Boya** microphones, **Angelbird** SD storage media, **Hyper** USB hubs for Mac users, plus **Zhiyun** gimbals and stabilisers for smartphones and cameras of every variety (the latter currently distributed to agreed retailers only). Products target both the novice and the pro, while serving the photo, video, mobile and computer peripherals markets in tandem. Such a broad

Transcontinenta UK's dream team (L to R): Consultant Jim Mackay, Internal Sales & Customer Support Alex Cooke, Category Manager Jerry Martin, Marketing Manager Jane Nicholson and Interim Managing Director Simon Coleman

range positions the firm as a veritable 'one stop shop' for specialist retailers.

A 'NEW' COMPANY... WITH A LONG HISTORY

The roots of Transcontinenta stretch back to its founding in the Netherlands in 1956, a decade which saw the birth of rock 'n' roll and the teenager. Fast-forward to 1992 and a management buy out, and we find the company as it is today, owned and run by CEO Gerrie Geijssen. Stock is held in a high tech warehouse in Holland (*see right*) – with delivery time to the UK quoted as 48 hours, though there is the capability to shorten this to 24 hours at a premium if UK photo independents have urgent need, or their customers demand it.

A pan European set up with its eyes on becoming the leading distributor in South West Europe, Transcontinenta has



Distributor of:



Get in touch with Transcontinenta now to discover what its brands and product lines can do for your business.

“We’re not trying to do everything from day one – the thinking is let’s get established. We’ve only been able to speak about Tamron from December 1st, but we’ve been able to set up accounts because we already have other brands up and running.”

Interim MD Simon Coleman

65 employees – with the seven strong UK team expected to grow further – as is its line up of brands and products.

“Transcontinenta is taking a long term view of the business and consolidating activity across Europe,” Simon Coleman confirms. “It’s as prepared as it can be for the likes of Brexit, which it views as much as an opportunity as a negative, and being as agile as it can be.”

“Even if we’re out of the European Union, Transcontinenta will still have a foot in both camps,” Jim Mackay reasons. “We can see this developing to become even more of a global distribution solution, particularly for the photographic market. Tamron, to take one example, has numerous different distributors across

Europe, and we all duplicate inventory, the holding of which can be expensive. So a centralised warehouse in Europe – which is what Transcontinenta is offering – makes a lot of sense. If that stock is being used across several countries, it’s more efficient, though we have the capability to hold stock here in the UK if we need to.”

A GLOBAL REACH, YET A LOCAL FOCUS

The UK sales office is a UK limited company. “Although we’re owned by the Dutch parent company, it’s very much about what we do locally as a business, but we want to maximise the resources available within the group,” Simon Coleman outlines. A case in point – we were shown previews of UK promotions it will be running across the consumer press for the likes of Tamron early next year – and were told it will have a **prominent stand at The Photography Show** next March, located on the central aisle that runs through Hall 5. “The chance to get on that main strip is rare, so when the opportunity came up we took it.”

You don’t have to wait until ‘TPS’ to find out more about its product offerings however or place an order direct, however, as Transcontinenta UK has set up an **online Trade Shop** to allow your business and your staff to do both.

“Most of the business in Holland is done through the Trade Shop; they’ve had this for the past 10 years,” notes Jim. So just ask the UK team and you’ll be provided with a secure log in to access the site and input your order directly, while accurately checking stock availability, pricing and reviewing your order history. Also at your fingertips will be key details about each product to share across the counter with your customers – with recommended retail prices shown, rather than dealer prices – making the online Trade Shop an excellent reference facility for a whole range of brands. “Transcontinenta see a lot of value in putting expenditure behind IT,” confirms Simon. “That’s part of what we’re doing here.”

“We’re not trying to do everything

Your key contacts at Transcontinenta UK



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from day one – the thinking is let’s get established,” he adds. “We’ve only been able to speak to dealers about Tamron from December 1st, but we’ve been able to set up accounts because we already have other brands up and running. And then, for us, the near future is about ramping up the marketing and consumer promotions. We’re looking to see how we can stand out at retail and online – so there’s a lot of work going on behind the scenes.”

As we leave Transcontinenta UK’s Slough HQ, there is the promise of more to come... so the message, for now, is very much watch this space!

www.transcontinenta.co.uk

ZHIYUN

TAMRON

BOYA

Use the contacts listed on this spread, email sales@transcontinenta.co.uk or call 0203 9665947. www.transcontinenta.co.uk

PANASONIC ZOOMS AHEAD WITH FULL FRAME LENS DUO

Not content with recently launching a Lumix S Pro 24-70mm f/2.8 lens – see BPI News November – Panasonic has added to its full frame L-mount haul with two more lenses suitable for its steadily growing Lumix S camera range. The newbies are the **Lumix S Pro 70-200mm f/2.8 OIS** – described as a large aperture telephoto zoom that boasts a high performance across its zoom range – and the **Lumix S Pro 16-35mm f/4**, which its manufacturer says is a ‘versatile’ wide zoom lens that provides high resolution images and a beautiful ‘bokeh’ despite its compact and lightweight profile.

In related news, Panasonic has announced Firmware updates (available



now) for the following cameras, which is aimed at enhancing their functions and usability: Lumix S1, S1R, GH5, GH5S and G9. www.panasonic.co.uk



BILLINGHAM'S ‘BROLLY GOOD’ BAG



Sounding good enough to eat, posh camera bag manufacturer Billingham has released a version of its **Thomas** briefcase / laptop bag in ‘burgundy with chocolate leather’. Unusually, its pre-order price of £295 was due to jump up to £395 SRP from December 3rd. Described as lightweight yet supremely padded, the premium bag is claimed to be able to accommodate laptops or MacBooks up to 15-inches, and is said to be a perfect companion for business travellers. Billingham has even added umbrella straps to the front to safeguard contents against damage from a wet brolly, and reinforced the base with what’s described as top grain leather hide. Finally, the ‘ClogBalls’ securing its front pockets and shoulder sling are made from solid brass. Each bag has its own serial number and is protected by a five-year guarantee. www.billingham.co.uk

Powering your sales this winter

Looking for an accessory to sell to photographers afraid of feeling powerless this winter? Battery specialist **Ansmann** has unleashed a new range of Powerbanks, which it describes as a ‘must have’ gadget for charging in-camera batteries for the likes of the Sony A7 Mark III – while the camera is being operated. Each of the Powerbanks can be charged via micro USB as well as a USB Type C slot,



with cables provided for both options. Four LED lights provide an indication of charge status, while there are four different Powerbank ‘sizes’; namely 10Ah, 15Ah, 20Ah or 24Ah options. Ansmann also says the devices are suitable to carry on board aircraft. SRPs start at £32.95. For more contact info@ansmann.co.uk or call 0870 609 2233. www.ansmann.co.uk

Wex ‘top of the e-shops’ says Which?

The photo independent has been in touch again to inform us of topping a consumer survey of best online shops for the magazine for the second year running, with a 95% rating for customer buying experience, value for money and product choice. It shared the top spot overall – covering all retail categories – with a well-known beauty retailer and an electrical store, with all of them scoring 93%.

“We are proud to be honoured once again as a Which? Recommended Provider in recognition of our team’s dedication to providing customers with an experience that is second to



none in the industry,” believes Wex Photo Video CEO Louis Wahl.

Which? stated: “With a customer score of 95% – the highest score across the categories – wexphotovideo.com keeps its customers very happy indeed.” In total the magazine asked 7,604 of its subscribers about their shopping experience online. www.which.co.uk/onlineshops

SIGMA SETS NEW ZOOM STANDARD FOR 2020

The lens giant has a new **24-70mm f/2.8 DG DN Art** standard zoom out in Sony E-mount, with a L-mount version following this December/January. BPI News suggests this is a lens worth looking into for photo specialists

It's been an exciting few months for photo specialists and their photographer customers, with a generous array of Sigma branded Sony E-mount and L-mount compatible lenses announced and released. Even now, as we wrap up 2019, the optical specialist shows no signs of slowing down.

This month its support for the ever expanding full frame mirrorless camera market continues with the delivery of a new **Sigma 24-70mm f/2.8 DG DN Art** lens in Sony E-mount, with a Leica/Panasonic compatible L-mount version following this December/January. SRP for Sigma's top tier 'Art' series lens – the second zoom in the series that puts image quality first and foremost – is £1049.99.

The new Japanese made lens joins the likewise Sony E-mount and L-mount compatible **35mm f/1.2 DG DN**, **45mm f/2.8 DG DN** and **14-24mm f/2.8 DG DN** lenses, all unveiled in recent weeks and available now.

TAKING IT TO THE 'ART' OF THE MATTER

The promise to your customers for the dust and splash-proof **24-70mm f/2.8 DG DN Art** is a best-in-class optical performance – delivering high resolution throughout the entire zoom range – that will allow photographers to pursue their creative urges to the full. Sigma further suggests the premium lens is adaptable to various uses and will deliver the goods in challenging environments.

Optimum optical quality is in part delivered via a lens construction comprising six sheets of 'F' low dispersion (FLD) glass and two sheets of special low dispersion (SLD) glass. By deploying three aspheric lenses the zoom is said to 'thoroughly subdue' aberrations which can otherwise be tricky to correct in post production. It is also claimed to be less affected by lens flare and reduces ghosting, due to the provision of Nano Porous Coating.

Because the lens has been designed for use with mirrorless cameras, this optic further benefits from its overall size and weight being reduced. Minimum focusing



"Whether you're an advanced amateur or a professional, this 24-70mm lens has been designed to offer the best possible performance under any photographic circumstances."

Sigma UK General Manager Paul Reynolds



Back to black: Sigma's new 24-70mm lens is available in 'L' mount, as above, making it a perfect match for the brand's recently released 'fp' camera

distance is 18cm at the wide-angle end.

"Whether you're an advanced amateur or a professional, this 24-70mm lens has been designed to offer the best possible performance under any photographic circumstances," concludes Sigma UK General Manager Paul Reynolds. "Operability is enhanced too, via the provision of features such as the AFL button, to which various camera functions can be assigned. Stress free, accurate and highly precise photography is what you're getting here, enabling photographers to rise to any challenge."

So, see the full picture: speak to your local Sigma representative NOW for stock of this exciting new Sony



Sigma 24-70mm f/2.8 DG DN Art lens benefits at a glance:

- Best in class optical performance
- Compatible with the latest E-mount & L-mount cameras
- Provides a uniform and high resolution performance from the centre to the periphery throughout the zoom range
- Dust and splash proof construction with brass bayonet mount
- Suitability for a wide range of photographic subject matter
- Zoom lock switch, plus lens hood with lock
- Evaluated with Sigma's own 'A1' MFT measuring system
- Designed to minimise flare and ghosting
- Made in Japan craftsmanship

E-mount and L-mount compatible lens for full frame mirrorless cameras.
www.sigma-imaging-uk.com

All lenses sold via Sigma Imaging UK come with the benefit of a three year limited warranty. www.sigma-imaging-uk.com

FUJIFILM FACTORY STRENGTHENS PAPER CHAIN, SHOWCASES INNOVATION

BPI News reports on what happened when a group of the UK's leading pro labs visited Fujifilm's impressively vast photographic paper manufacturing plant in Tilburg, Holland, witnessing the manufacturer's innovations first hand and discovering silver halide technology alive and well

Back in July/August 2017, BPI News reported on an initial visit by some of the UK's leading pro labs to Fujifilm's impressive 150-acre paper production plant in Tilburg, the Netherlands. Now another similar group from the UK photo trade has made the pilgrimage to the same site to bear witness to where the likes of Fujifilm's **Crystal Archive Photographic Paper** is developed and produced, the media of choice for professional and hobbyist photographers due to the reverence for its exceptional quality and archival properties.

The idea of the trip over to Holland was to provide Fujifilm's customers with an insight into the manufacturer's production methods and product development, allowing them to see first hand how the innovations they are offered – and in turn deliver to their customers – take shape. With the behind-the-scenes hard work showcased, as we learnt last time, one emerging and quite staggering fact is that the Tilburg site produces the



Inspired by innovation: Experts from UK pro labs were wowed by the level of expertise and knowledge displayed by Fujifilm

photo paper on which over a third of the prints made worldwide are output.

"It's been fascinating to see all the processes used to manufacture Fujifilm photographic papers and to actually meet with the manufacturing team," acknowledges Andy Ford, master printer at Brighton's Spectrum Photographic. "It

with their own vast knowledge and skill sets to deliver stunning prints for their customers, time after time.

And, not only does Fujifilm Manufacturing Europe BV produce a range of high quality photo papers, offset plates and membranes at the Tilburg plant; it additionally has its

“ It's been fascinating to see all the processes used to manufacture Fujifilm photographic papers and to actually meet with the manufacturing team.”

Spectrum Photographic master printer Andy Ford

was very reassuring to witness so much technology, knowledge and innovation, particularly for digital C-Type printing.”

Dressed in mandatory white overalls and blue hard hats, visitors were further reassured by Fujifilm's obvious commitment to producing high quality products, which the experts at the UK's independent photo labs can combine

own research facilities where the development takes place – enabling it to continue to innovate even as exciting new products are already being introduced to the market. Visitors were able to preview in person some exciting innovations scheduled for the future that could soon be available for them to utilise in their own photo labs.

To discover how Fujifilm can inspire ideas and help boost the profile and bottom line of your own store or minilab,



A UNIQUE OPPORTUNITY

It's obvious that was indeed a unique opportunity for the invited group. As well as seeing Fujifilm's manufacturing and production processes, invitees to the Tilburg Manufacturing and Innovation Hub, like Andy, were able to learn from the extensive technical knowledge of the experts who operate at the facility.

"This visit was an enormously valuable insight into the extensive high quality innovative processes that Fujifilm makes possible," enthuses Sean Mulcahy, Large Format Print Manager at London's renowned Metro Imaging. "Many of us were commenting that the extensive technical knowledge of photographic papers production and innovation is highly reassuring."

He adds: "The manufacturing and Innovation Hub demonstrates Fujifilm's continued commitment to our labs and their development – and we appreciate having such a high level of expert knowledge and support behind us."

In short the trip provided a valuable opportunity to cement relationships, and for those who base their businesses around the quality of Fujifilm product to be able to see first-hand how much goes into the manufacturing process and to share the news about the exciting plans that will ensure knowledge and expertise in printing remains at the heart of professional and hobbyist photography for many years to come. All of those who made the trip to Tilburg

Plant life: Fujifilm utilises a whopping 150 acres at Tilburg to produce its papers

came away enthused and inspired, and now it's the turn of their customers to reap the benefit of the considerable investment and development that is currently going on in the depths of that cavernous Fujifilm plant in Holland.

To learn more about how Fujifilm Print Services can help advise, inspire and improve your own business and turnover, get in touch with Marketing Manager Gloria McCann now on 01234 572138 and visit www.fujifilmphotoservices.co.uk

Fujifilm House of Photography is open!



In related news, as we were putting this issue together we were treated to a preview evening of Fujifilm's new three-storey Covent Garden 'experience centre', which, as indicated last issue, finally opened its doors to the public on December 3rd. Part of the store comprises a **Fujifilm Wonder Photo Shop**, the purpose of which is to inspire members of the public to do more with their prints – by showcasing the broad range of creative options available to them from the brand, which they may not initially be aware of.

Located at 8-9 Long Acre, WC2, the first 100 visitors through the door on the opening day were treated to exclusive **House of Photography** goodie bags, containing camera and photography merchandise. Customers spending over £100 in one transaction during the first week of the store opening were due to be entered into a prize draw with the chance of winning one of five X-T3 mirrorless cameras with XF 18-55mm f/2.8-4 R LM OIS lens kits worth £1699.

Any member of the public visiting will also be able to get hands on with interactive photography experiences – including photographic print services – along with handling Fujifilm X series, Instax and GFX cameras. As an additional opening day offer, visitors were able to print up to 25 6x4-inch photos for free, without the need for any transaction.

Fujifilm UK's General Manager of Electronic Imaging Theo Georghiades, who has also acted as Project Leader for the House of Photography, enthuses: "I am hugely excited to open the doors and welcome members of the public to the Fujifilm House of Photography for the first time. We believe we have created a true photography playground – a unique experience for anyone with an interest in taking photos and sharing the world around them, be that a complete novice or a professional." See more at the URL below, and by paying a visit yourself. www.fujifilm-houseofphotography.com



get in touch with Fujifilm's Marketing Manager Gloria McCann on 01234 572138 or view www.fujifilmphotoservices.co.uk

THE YEAR IN REVIEW, 2019

While we've all been busy making ends meet, another year has flown by the in the blink of an eye. So what might you have missed? Here we look back over a year of increasing challenge for the photo trade, yet innovative solutions too...

While the adoption of smartphones has reportedly reached its plateau now that every person who wants one has one, it's resulted in the contraction of the camera market over a number of years and, certainly over the past 12 months, witnessed some pretty serious falls in terms of volume for the photo trade. Yes, retailers have long complained that margins on selling new cameras weren't worth all that much anyway, and second hand has

been what's kept many independents afloat, but the knock on effect of less cameras being sold inevitably means less of the more profitable accessories also being sold – bags, tripods, lenses, filters and more – to go with them.

All of this has meant a squeeze on manufacturers and suppliers' budgets and – while continuing to market yourself is more crucial than ever – no one being surprised when we hear about big names dropping out of

Photokina, or Jessops' property arm attempting to renegotiate rents for its portfolio of stores. We don't know how the lie of the land looks from your perspective, but, with the backdrop of Brexit putting the mockers on investment and the value of Sterling at its lowest in recent memory, it's been the most challenging year for the photo trade we've witnessed over the past 20 years we've been a part of it.

DECEMBER 2018 – JANUARY 2019

BPI News waved farewell to 2018 and hello to 2019 with our traditional new year's combined issue, our editorial – headlined 'Rising to the Challenge' – noting in the same edition that it had been an 'interesting' previous 12 months and that we lived in unpredictable times. With the future yet to be written, we called on the opinions and advice of photo trade veteran Alex Falk of Pimlico's Mr Cad, an expert in selling second hand and film products to enthusiasts, students and professionals, which has made his store something of a mecca for those in the know. Perhaps, we noted, that's exactly why he's managed to survive 60+ years of trading. In fact, Alex told us: "I want to be the last shop standing".

In terms of new kit for retailers to sell into this year, things actually looked pretty positive in the same issue. Nikon had recently revealed its full frame 'Z' series of cameras, Panasonic had launched the full frame Lumix S, while Sony was telling us it had held onto the number one position for full frame mirrorless with its A7 III, A7R III and A9 models. Indeed full frame mirrorless was very much what seemed to be exciting manufacturers, retailers and their photographer customers alike – with Grays of Westminster, Cameraworld and Wilkinson Cameras telling us as much. However, there was caution too, with



Wilkinson MD David Parkinson adding that he hoped for some stability and certainty resulting from a satisfactory solution to Brexit and some stability returning to the High Street "before it's too late." Twelve months on, we're still awaiting that stability!

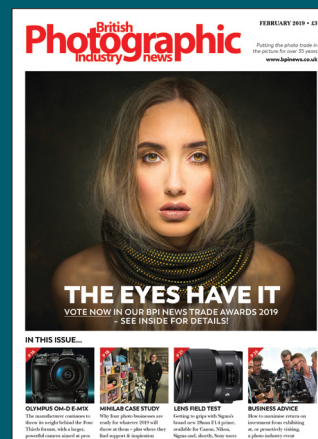


FEBRUARY 2019

Between our Christmas 2018 edition and our first wholly new issue of 2019 with our February cover, the news had broken that Photokina – originally scheduled to have taken place yearly from May 2019 – was now postponed until May 2020, in order to give manufacturers and potential exhibitors more time to adjust to the new annual schedule. With annual electronics show CES having once again taken place in early January in Las Vegas – and The Societies Trade Show & Awards having taken place in London – there was also a smattering of new product with which to begin the year.

This included the Sony Alpha 6400 APS-C mirrorless, and a couple of super zooms from Nikon in the Coolpix A1000 and B600, while Olympus reminded us that it had now entered its 100th year of trading with the launch of the flagship E-M1X. In the same issue we also pictured Jessops' Chairman Peter Jones cutting the ribbon on a new concept store in London's

Oxford Street. So, after a fairly bumpy 2018, it seemed like 2019 was getting off to a more positive start. That's until an interview surfaced out of Japan that was widely shared online in the west, suggesting Canon president Fujio Mitarai saw the digital camera market shrinking by 50% over the next two years – on top of contraction already experienced.



If you want to read up on more detail about any of the developments and stories featured here – and we hope you will – you can

MARCH 2019

In short order we'd reached our March issue, and, in that strange period between the final throes of winter and the onset of spring, another Photography Show loomed at the NEC, previewed in this month's cover edition. Our editorial hoped the forthcoming exhibition would see our trade 'spring into action' and showcase what it can do best. A case in point – the same edition saw Sigma announcing a whopping 11 new lenses for L-mount system cameras from Leica and Panasonic (unbeknown to us, it was also working on its own L-mount Sigma fp camera). Fuji was also happy to share its newest APS-C mirrorless model in the X-T30 (left) with us, which we described as its 'little giant'. This was also the month that Panasonic's Lumix S system finally hit the shelves of photo retailers, with BPI dedicating a spread to its chief selling points. Perhaps the biggest news however was Canon's unveiling of its EOS RP system camera and adding six more directly compatible 'RF' lenses to its future roadmap.



Our Big Interview for March featured new CEWE UK MD Fabian Sparer (right) sharing his views on the photo printing market and what it was itself doing to drive public demand – in short, singing the praises of personalised photo books and photo calendars – in advance of 'TPS'. Sticking with photo finishing, PhotoXport revealed that it had partnered with Citizen to become an official reseller of its latest dye sub printers, and Hahnemühle revealed a new e-commerce site for selling its photo papers direct.



APRIL 2019

April's issue reported on The Photography Show and celebrated 100 years of Olympus. Continuing a celebratory theme for this edition, we also caught up with the management of Tetenal UK, who had just, positively, become its new co-owners, following its former German parent company calling in administrators late in 2018. In our Big Interview feature, MD and new co-owner Mike Fawcett reminded us that Tetenal had been going for 172 years and echoed the feeling in the trade that if the company had gone from the market, even its competitors



would have viewed this as a bad thing for the industry in general. Incidentally, we're hoping to catch up with them again in early 2020 and find out the latest.

Continuing the festivities, April's BPI News revealed the winners of our 2019 Trade Awards. Highlights included the Nikon Z6 and Z7 being awarded joint 'Product of the Year', while 'Printer of the Year' went to the Noritsu Green III & IV, 'Pro Camera of the Year' was awarded to the Sony A7 Mark III and Grays of Westminster once again bagged 'Retailer of the Year', all thanks to active and enthusiastic customer bases. Puncturing our party balloons slightly was our 'Talk of the Trade' viewpoint piece from First Call Photographic's Rodney Bates, which asked the trade to address the 'elephant in the room' of an industry in decline. We like to be positive in BPI News, but felt Rodney's view was well put and certainly deserved to be heard and debated. As for a solution or suggestions from our contemporaries to turn things around, eight months on we're still waiting.



MAY 2019

Our May issue's editorial posited the theory that innovation was needed for accumulation. New products this issue included Panasonic's G90, which seemed a way of it telling us it hadn't abandoned Four Thirds cameras entirely, while CEWE told us it was purchasing wall art specialist White Wall, based in Berlin, Tetenal UK asked us to say hello to its new PrintCube smartphone printer solution, and Wex Photo Video told us it was reviving the Bowens lighting brand.

Rewarding innovation meanwhile was the annual TIPA Awards, with BPI News regulars once again being well represented. For example there were three wins for Sigma Art and Sports series lenses, and four wins for Canon, including one for its recently issued EOS RP. Nikon's Z series cameras also bagged TIPA plaudits, as did Fujifilm for its X-T30 and GFX 50R. Our own Product of the Month was the recently available Panasonic Lumix S1, which we took to Iceland (the country, not the frozen foods emporium) for a birthday field test. The TWP Group, comprising brands including Paterson and Benbo, also showcased their winning propositions to the trade, while we caught up with Fuji's Shop of the Year, Island Photo Centre, to find out how they'd been innovating over the past 12 months.



JUNE 2019

We invited you to dive into an issue packed with cool ideas to boost your photo business and find a clearer vision. These included Fuji's latest full frame mirrorless GFX100 model, boasting a whopping 102MP sensor, while Panasonic quietly introduced a new Micro Four Thirds mount camera in the GX880, Olympus unveiled its latest TG-6 toughened compact, and Nikon unveiled some firmware tweaks to its well received 'Z' series cameras that had us discussing them again.

This was also the month that saw long serving Fuji Marketing Manager Peter Wigington retire from the industry after 30 years and immediately after its annual Fujifilm Photo Print Services Conference for dealers, and Wex Photo Video telling us it was aiming to improve its customer experience by introducing 30 minute product set up workshops. With video still an area in growth, MAC Group introduced us to its wide range of Saramonic audio products and the Polaroid brand was once again back in the headlines – this time for a special edition camera decked out in in colours ape-ing the look and feel of popular TV sci-fi series Stranger Things.



refer back to our original published articles by heading over to bpinews.co.uk and simply clicking on the relevant issue cover.

JULY – AUGUST 2019

Our annual combined summer edition had the theme of how we could all profit from print, with Fuji inviting entries for its My Life print exhibition in London, Swains introducing us to its range of personalised photo gift ideas, PhotoXport posting excellent half year results, and us otherwise noting that, although it was summertime, the living was far from easy – especially for anyone in the business of photo retail. Innovation was also once again in the headlines with the introduction of the 6K video shooting Panasonic S1H camera, Hasselblad sharing its increasingly portable X1D II 50C medium format camera with us, and BPI News getting hands on with Fuji's GFX100, which we referred to as a bit of a beast.

The same issue found us reporting on Sigma's Japanese themed afternoon that saw it showcasing its L-mount lenses to the trade along with a Geisha performance. This is also where we first learnt that long-time General Manager Graham Armitage was stepping aside and retiring, and that Leica was opening a new dedicated space in Harrods department store. Returning to the theme of profiting from print, we spoke to 'Lord of the Prints', Steven Lord of Lords Photography, who had recently been awarded 'Shop of the Year' to find out what made him and his business tick.



SEPTEMBER 2019

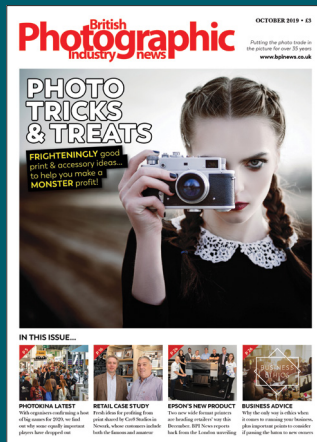
September saw ourselves and the photo trade in general heading 'Back to School', with our first news – and first glimpse of – Fuji's proposed London 'megastore', since more officially named its House of Photography, featuring on page five. Sticking with retail, we also learnt that Wilkinson Cameras had acquired the former Camera Solutions store in Chester and was re-branding it, Wex was extending its camera maintenance service Fixation to its Manchester store, Kodak Alaris had signed a new multi million pound deal to continue to supply the Timpson Group, while Swains told us that by investing in an iD Station, you could make ID photo printing the most popular section of your store. This month additionally saw the EISA trade awards announced, with BPI News regulars again featuring heavily and Nikon, Sigma, Canon, Panasonic, Fujifilm and Sony all big winners.



New cameras this month included Canon's EOS M6 Mark II and EOS 90D, while we learnt Sigma's Paul Reynolds was its new UK MD and Panasonic was rolling out a complimentary two week loan scheme for its cameras to prospective pro and high end buyers.

OCTOBER 2019

A Halloween inspired issue and month invited you to read up on our suggested photo tricks and treats to make you a monster profit. Among our reasons to be cheerful, rather than fearful, were a new Nikon D6 pro DSLR, Sigma 'fp' full frame mirrorless, Sony APS-C sensor Alpha 6600 and 6100, and the new Fujifilm flagship in the X-Pro3, whilst we learnt some surprising names – Nikon, Leica and Olympus – had dropped out of Photokina 2020, though the show was still very much on. The Agfa brand was also returning along with Kodak to the camera business, while Canon had yet another new mirrorless model for the trade to offer up to their customers in its EOS M200, and the Kodak Moments division had a new M1 Order Station to tempt the UK photo trade with, in order for them to maximise their photo printing potential.



Talking of printing we met two new Epson large format beasts in the SC-P7500 and SC-P9500, sure to prove popular with BPI News readers now and for some time to come. The same edition found us catching up with familiar face in the trade Paul Genge and his ambitious PhotoTEQ distribution venture, after its first year of successful trading.

NOVEMBER 2019

Our November cover edition ramped up the ante as the end of 2019 drew closer and offered a veritable cornucopia of new camera product, with newsworthy releases flying at us left, right and centre. While Canon didn't have new product as such, it told us of a new flagship Mark III version of its EOS-1D X under development. Perhaps the biggest news of the month however was the introduction of a more entry-level 'Z' series Nikon in the Nikon Z 50, while Olympus also had a new offering in its OM-D E-M5 Mark III, with which it suggested photographers could 'break free' from the burden of larger, bulkier cameras, without unduly sacrificing quality.

In photo retail trade news we learnt that Jessops was restructuring as its property arm called in administrators, and that Cameraworld



Director Tony Stent, who had been with the retailer since its inception, was retiring. Looking ahead to The Photography Show next year, we were reassured to see most of the major names you'd expect will be returning to the NEC next March.

And with that, we're up to date and have arrived at our current issue. All that remains is for us to wish you a happy Christmas and a prosperous new year.

If you agree or disagree with any of the points raised – or issues highlighted – here, do drop us a line to info@bpinews.co.uk

THE DPS GROUP BRINGS ON EPSON'S NEW 'SUB'

Official Epson re-seller the **DPS Group** has another must-have new printer in the **SureColor SC-F500**, Epson's first ever 24-inch dye sub and a means of offering a wealth of personalised photo products this Christmas and into 2020...

We like heralding 'firsts' in BPI News. Last issue we brought you news of Kent-based Epson re-seller the DPS Group offering the photo trade Epson's large format 24-inch **SC-P7500** and the 44-inch **SC-P9500** inkjet printers. This month there's a further 24-inch device from Epson in the **SureColor SC-F500**; the brand's first-ever dye sublimation printer of that size.

The manufacturer believes it will open up new opportunities for many small businesses, as it provides the ability to produce and sell what it calls an 'impressive' range of gifts and promotional items.

The re-seller's MD Maneesh Patel explains: "Epson's SC-F500 is its first ever 24-inch dye sub printer – so make sure you're the first to add it to your set up by booking a demo now with the DPS Group, as this is one 'sub' sure to score highly with photo labs looking to profit by delivering personalised photo products."



Live and let 'dye': Epson has just launched its first ever 24-inch dye sub printer, opening up plenty of opportunity for small businesses

Epson has constructed it with ease of use, productivity and efficiency in mind.

A case in point: the SC-F500 offers the convenience of Wi-Fi connectivity – a first for the manufacturer's dye sublimation range. It also offers refillable inks, via 140ml bottles, and provides a head guard to prevent dust interfering



Epson SC-F500 advantages at a glance:

- Large format (24-inch) dye sub printer for producing very profitable personalised photo products, gifts and promotional items
- Refillable ink solution via 140ml bottles, with little user intervention needed
- Wi-Fi connectivity is a first for Epson's dye sub range
- A media auto switch allows for easy swapping between cut sheets and roll media
- Head guard helps prevent dust intrusion and keeps the machine working
- Touch screen provides easy of use and accessibility when fulfilling orders
- Built by Epson with ease of use, efficiency and productivity in mind
- No specialist staff or knowledge required



"This is a fantastic new printer, perfect for many different personalised products, giving forward-thinking retailers an extra boost this Christmas and enabling them to kick start the New Year with a bang!"

DSP Group MD Maneesh Patel

DON'T BE A MUG; CUSHION YOUR BUSINESS

So if you've been looking to produce and sell printed phone covers, mugs, mouse mats, T-shirts or cushions, this flexible, swift, high quality device is the perfect addition to your set up. Furthermore we get claimed reliability and low total cost of ownership for small businesses, with the SC-F500 said to require no specialist knowledge to operate and maintain, as



Coats of many colours: refillable inks are another feature that makes this Epson printer a potential money saver and revenue driver

with print quality. An auto switch facility additionally allows for swapping between cut sheet and roll media with ease.

DPS Group MD Maneesh Patel concludes: "This is a fantastic new printer, perfect for many different personalised products, giving forward-thinking retailers an extra boost this Christmas and enabling them to kick start the New

Year with a bang! Book a Demonstration today with our own Mike Nash."

So don't miss out on this opportunity to 'dye' for in order to release your business' photo gifting potential at the end of this year and into the next. Contact sales@dpsb.co.uk or call **020 8460 3690** now.

www.thedpsgroup.co.uk
www.dpsb.co.uk



Book a SC-F500 dye sub demo with DPS Group's Mike Nash now on 020 8460 3690, email sales@dpsb.co.uk or visit www.dpsb.co.uk

PLANNING TO PROFIT

If you want your business to grow in strength you need a strong business plan, reckons our resident business guru Adam Bernstein. With a new decade looming, we detail how planning ahead needn't be painful; indeed, if you follow the correct advice, it can be very profitable...



There's a whole industry that has grown up to support firms of all sizes wanting to plan for their future. But for the smaller enterprise – for example, the independent photographic retailer – where budgets are perhaps leaner, the issue of strategic planning might have been left to one side. So what can they do?

Leanda Hickman, former marketing and operations manager at the Forum of Private Business and now small business owner herself, reckons that the starting point should be a business plan, which codifies where the firm wants to be in time. “A business plan is one of the most important documents a business will ever own,” she says, “as it ties together ideas, targets and plans for the future, as well as giving space to consider if those ideas are realistic and workable.”

As part of the process, thought must be given to five key areas: ideas; business

“

A business plan is one of the most important documents a business will ever own, as it ties together ideas, targets and plans for the future, as well as giving space to consider if those ideas are realistic and workable.”

viability; the purpose of the business and how it communicates; predicting the future; plus the development of a clear strategy with a plan for growth over time.

Every business will have a different perspective on what they want to achieve, but most will be driven by the same goal, which will focus on an exit strategy in the medium to long-term.

If the plan requires the acquisition of another business – say, a retailer in another town – it should be done with care, appropriate due diligence and a very clear understanding of how the acquisition will impact on the existing business. Whatever the goal, it's important, says Hickman, that

your plan is easy to digest. “The objectives need to be clear. Part of this means being comprehensive, yet concise with predictions, while avoiding any contradictions.”

BE A ‘PEST’

Predicting the future is incredibly difficult, but nevertheless all businesses should have a short to medium term view. This could take the form of a high level 3 to 5-year plan that is then broken down into an annual plan. Short timeframes mean that owners can understand the impact that growth will have on the resources within the business.

With this in mind it's easy to see why

Got an idea for a photo trade-related business issue you'd like us to cover? Let us know direct via info@bpinews.co.uk

Hickman suggests businesses draw up a PEST (political, economic, social and technological) analysis, which creates a framework for reviewing the business in the light of external factors that may affect it in the future. “Being continuously aware of changes in the business environment gives you a competitive edge. A business plan displaying a PEST analysis will demonstrate that the overall bigger, long-term picture has been taken into consideration.” Part of this may involve, of course, examining how technologies are changing the world of photography – for example camera phones killing off compact cameras, surviving compacts becoming more premium featured and premium priced, mirrorless cameras taking over from traditional DSLRs, and so on.

Maintaining a disciplined approach to planning is essential. This may involve monthly reporting showing how the business is performing against the original plan. Also, business owners should ensure that the original plan remains realistic over time and takes into account any new information, changes in the industry, or knowledge that is acquired.

KEEPING TABS ON THE PLAN

Businesses are (we all hope) profit-making entities, and so the financials are critical. There’s clearly a need for data on funding requirements, sources of finance, and actual expenditure.

Hickman explains that your costings should note the capital expenditure required for, say, the purchase of equipment and renovations, as well as working capital required for stock. She advises firms to “outline any personal monies that might be available to fund the strategy; create a cash flow forecast and estimate how much cash will be available in any particular month (with a profit and loss forecast); and also keep an up-to-date balance sheet that details the likely trading position of the business in the future to identify potential debts and likely future financial strength.”

It should be obvious that any manager or business owner worth their salt ought to regularly review their strategy – as noted above – while being brave enough to change course if it’s not working.

COMMUNICATION IS EVERYTHING

In the absence of information, stakeholders – possibly staff, banks, investors, suppliers and customers – can easily jump to (mistaken) conclusions. This is why the plan should be

dealt with at a senior level. In many SME’s the owners and managers are one and the same, but explaining the plan to employees can achieve greater buy-in if done correctly.

According to Hickman a well-written plan can do many things. She says “it can be used to obtain names and details of investors that can be targeted; it can be used to pitch to an investor or bank; and it can be shared with a potential business partner if you are looking for a stakeholder in the firm.” Clearly, it can also drive the search for new customers too.

Finally, those wanting to strategise for the future needn’t think they’re on their own. Membership organisations such as the Forum of Private Business have resources available to help you through the grey areas of running a business. Business plans can also be discussed at business hubs, networking events, and also in forums. The start of a new year, and a new decade, provides as timely a prompt as any to take a long, hard look at how you are conducting your business, what is working and what isn’t, and draw up a new plan to chart a fresh course if necessary.

Feuds corner: avoiding family business bust ups

You can choose your friends but not your family. So, what happens if you run a business with the latter? Is the potential for fraternal fall-outs or matrimonial mishaps always there, or can commercial harmony follow?

Specialising in advising family owned SME businesses, David Emanuel, Chairman and corporate law partner at VWV, believes that although every family business dispute is different, there are common themes. The most frequent tend to be: a lack of succession planning which leaves the next generation feeling frustrated; differences over strategic direction; and different attitudes on ownership among or across generations.

Money can also be a root cause of ill feeling; for example if one family member feels that they are not being financially rewarded as well as another, or if they feel others are not pulling their weight in the business, yet are remunerated the same as others. On top of this, disputes can arise when one family member feels that they are not being included in the decision making process.

As any good lawyer knows, documentation is key. This could include an obligation in a shareholder’s agreement with mediation as a mechanism for resolving disputes. Emanuel suggests that if the family doesn’t want to bear the cost of mediation, then an alternative is “an independent, respected, family-related figure.” But, as Emanuel explains, “for this to have a chance of success, the parties need to be in a frame of mind to mediate.”

Families can lower the risk of trouble via a charter which sets

out the fundamental principles on which members want to see their business run, and a shareholder’s agreement that offers detail on ownership and management rights and responsibilities.

A formal business plan can also help here, providing the parties with some structure, so that each is aware of the direction that is proposed for the business. Minutes should also be taken at meetings to avoid misunderstandings down the line, with such notes circulated and if possible, an independent third-party present at the time.

Regular communication is also critical. Emanuel advocates a “forum for family members to meet, away from home, to discuss family business issues in the context of their respective roles, whether as family member, employee, or shareholder.”

But if agreement on business decisions cannot be reached, then it is inevitable that family members may have to exit the business, or, at worst, the business wound up. As regards the former, the business will need to be valued so that the leaving party can either be bought out by the remaining parties, or the company buys back the shares at value.

Of course, a family business isn’t all about the current generation; it also concerns the future. Bringing in new family members at an early age can help them feel that the business is very much part of their DNA. However, as Emanuel notes, “to work in a business long term they need the right skills for their roles.”

So, family firms can work, but like any business they do require careful management.

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FULL 'HOUSE' FOR FUJIFILM



As we note on page 21 of this issue, one of the biggest news stories out of the Fujifilm camp this month – and indeed the photo trade itself – is the opening of the manufacturer's 'House of Photography' megastore on Long Acre, Covent Garden. BPI News was invited to a preview event to see the fruits of 18 months of planning a few days before the doors were due to be opened to the public and given a tour of the three floored space by Fuji's UK General Manager for Photo Imaging, Neill Harris.

Resembling a member's lounge at an airport, the wood paneled basement, which has its own back entrance, offers an exclusive networking area for pro photographers who have signed up to its Fujifilm Professional Service. Here

we also find a white wall and ceiling studio space that can be hired out, or utilised for talks and demos – with more such space provided on the top floor for the general public, including a free-standing circular selfie wall that displays an image of the London skyline in 360°.

On the ground floor, which is the route via which most will enter the 'House', visitors are immediately introduced to Fujifilm's colourful Instax range, with store-exclusive London branded media packs sure to catch the eye of curious Instax wielding tourists. Another eye-catching feature is a 'living wall' of green vegetation that stretches from ground floor to first floor and is intended to provide a subject matter for visitors trying out cameras. Further impressing is a thick trunk of Lego shaped into the iconic Mount Fuji, which is likewise intended to provide a colourful subject for camera demos.

The back of the ground floor is essentially a Wonder Photo Shop. A table is provided for 'scrap booking', while walls are adorned with photo print options. We understand that Fuji printers set up in an adjoining room will be able to service most customer print requests on site.

Moving to the top (first) floor, and, as well as a corner dedicated to the GFX camera line up – complete with cream carpet and coffee machine – and the aforementioned shooting spaces, we were treated to an opening exhibition of David Bowie prints

Fujifilm UK MD Yoshitaka Nakamura and House of Photography Project leader Theo Georghiades at its new London store's preview evening

The House of Photography on opening day, with visitors queueing around the block to be one of the lucky first 100 to receive a free camera in their goodie bag. Pic: Gloria McCann, Marketing Manager (seen right)

Fujifilm UK General Manager for Photo Imaging Neill Harris with House of Photography Deputy Manager Shanice Meddings



by celebrity portrait photographer Markus Klinko, which was displayed almost the entire length of one wall.

Our initial impression of the 'House of Photography' – which looks and feels bigger on the inside than you'd imagine from the two-storey exterior – is that this is a bold and brave move by Fujifilm, and something of a statement – especially in the current climate. With plenty of white wall space, wooden paneling and desk areas dotted about, it does inevitably feel very Apple Store-like, and, should it prove a success, we could imagine the company looking to achieve similar set ups in other major cities around the world. Inevitably its future success will depend on external market factors, not just Fuji's own determination for it to succeed. That being said, it's certainly made quite a substantial investment already, and, as a result, made a striking first impression. www.fujifilm-houseofphotography.com

FUJIFILM

House of
PHOTOGRAPHY

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