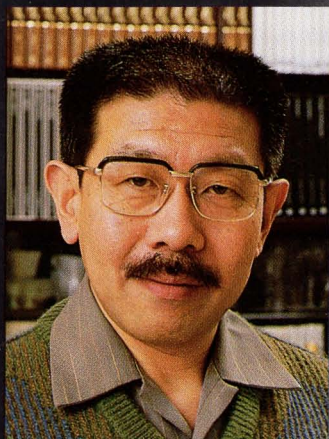


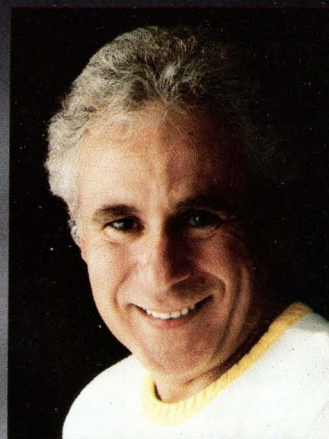
Info 27

sinar p2-
Photographers say
what they think

studio industry nature architecture reproduction
sinar®



Tatsuro Mori, Japan



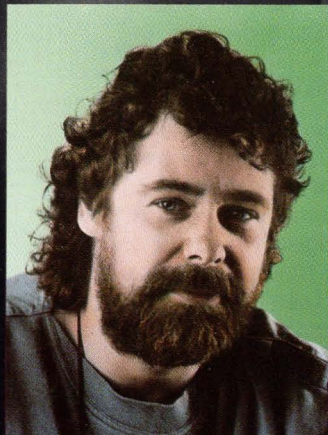
Tony Dietschi, Switzerland



J.J. Marchesi, Switzerland



John Nye, Hong Kong



Graham French, Canada



Pete Seaward, Great Britain



sinar p2

How perfect is Schaffhausen's black perfection?

The SINAR p2 made its showing in professional black glamour at the 1984 photokina – so it's no longer really new. On the other hand we should now be able to tell how well that glamour translates into solid practical user value. This top model from SINAR has six significant characteristics. Here, in their own words, is what professionals from nine countries think of the p2.

Black perfection

Its subtle engineering and modern styling inspired confidence at first sight. My camera outfit impresses my clients, too – a valuable passport to new business.

(Tony Dietschi, Switzerland)

Big, black and beautiful, the new 8x10" SINAR p2 certainly is. The first impression is that SINAR have obviously refashioned the old p camera into an aesthetically stylish replacement – which of course they have. But getting to operate the camera and feeling the way each movement glides, one can realise that they have developed something much more advanced underneath its very modern exterior.

(Pete Seaward, Great Britain)

Worth special mention is the exterior form of the camera and the aesthetic design of the scales which yet – or just because of that – are clear and easily readable. The all-black finish, especially of the front parts, is a great advantage when you shoot reflecting originals square-on.

(Horst Stasny, Austria)

Rock steady

By controlled torque, the SINAR p2 camera is claimed to support a load of 6 kg in the horizontal and 13 kg in the vertical direction – yet remains rock steady. It is amazing to find that after all the various strenuous technical test procedures the SINAR p2 remains velvety smooth in its movements, yet rock steady when set up.

(Tatsuro Mori, Japan)

There is a big improvement in the finish. Adhesive metallic strips and lightweight panels have been replaced by more solid, hard wearing surfaces, with flush-fitting Philips screws. The standards themselves have also been strengthened.

(John Nye, Hong Kong)

Even the film loading method has been improved; no longer the fear of the camera back snapping shut and altering the fine focus. The new backs 5x7"/13x18 cm and 8x10"/18x24 cm glide to their closed position by means of hydraulic dampers. This also makes for higher rigidity of the camera.

(Pete Seaward, Great Britain)

Velvety smooth operation

The SINAR p2 has velvety smooth and selflocking precision drive systems for all movements with ergonomically shaped control knobs. The layout of these knobs for the front and rear standards helps to realise a logical operating sequence. Those controls replace the former swing/tilt change-over system.

(Tatsuro Mori, Japan)

Every movement is separately driven by a super smooth newly developed control. The coarse adjustments are floated so that release for coarse adjustment will not cause the standard to flop around until locked. Every scale for tilt, swing and shift has a zeroed click stop positioning.

(Geoff Black, South Africa)

Straightforward handling

I have noticed that the knobs of the SINAR p2 respond so softly to adjustment that you hardly feel any resistance – but you still can move the image in a controlled manner by fractions of a millimetre. The scales have also been modified for more accurate settings. Shifts are precisely reproducible to the nearest 1/2 mm and swings and tilts to the nearest 1/2 degree. The black/white coding of the angle scales makes correct transfer of swing/tilt angles much clearer. I find these directional angle indicators particularly useful when converting a backward rear tilt to a forward front tilt. I can now stop worrying over angles and tilt or swing directions when switching movements.

(Tatsuro Mori, Japan)

You can turn the handy depth of field scale on its own but it rotates with the fine focusing knob when you turn that. So you find the best focus setting and the degree you need to stop down (to achieve required depth of field).

(J.J. Marchesi, Switzerland)

Fully compatible

We had a problem – namely to decide whether to replace all three SINAR p models we used in the studio for alternative image sizes (4x5" and 8x10") by SINAR p2 cameras. In the end it wasn't that much of a problem because you can always find use for every component and we kept the between-the-lens shutter systems.

(Nino Mascardi, Italy)

The basic layout of the SINAR p2 is the same as of any other SINAR camera in existence over the last 40 years. So all components and accessories which fit the present SINAR camera system can also be used with the new SINAR p2. For professional photographers this is probably one of the major attractions. (Tatsuro Mori, Japan)

Up-to-date electronics

Digital technology with the SINARSIX Digital, the Modules and the metering back greatly simplifies multiple exposures. Especially if you also have to use mixed lighting. With the INFO reading you can assess catchlights and special dark portions at the time of the exposure. For the display shows the deviation from a mean brightness in f-stops.

(Tony Dietschi, Switzerland)

Conclusions

From my initial "first touch" through day to day use I conclude the p2 series represents an evolution which in itself redefines "perfection".

(Graham French, Canada)

All in all, the first test run of this stylish camera has been a delight to handle and I feel SINAR will have a very difficult task to refine and improve even further the next model.

(Pete Seaward, Great Britain)

To sum up, the p2 conveys an impression of a beautiful high-precision view camera, yet with a design that is easy and straightforward to operate. Moreover, it is a pleasure to look at and – with its convenience features – also to handle. A great SINAR achievement!

(Horst Stasny, Austria)

The greatest feature is no doubt the precision engineering improvements for smoother and more accurate operation.

(Hannu Bask, Finland)

I have worked with many cameras of all formats, but never with one as professionally oriented as the p2. One appreciates the designer's understanding of problems facing photographers working under pressure. The p2 is the basis for a system which is now truly unchallenged. You simply have to use it to appreciate its full value.

(John Nye, Hong Kong)



Tony Dietschi, Switzerland

Nino Mascardi, Italy

Geoff Black, South Africa



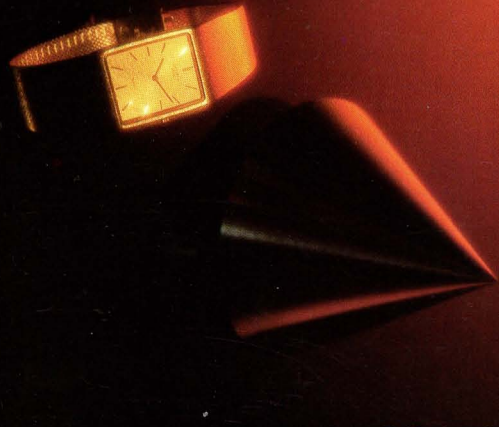
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