

Selection 3

**sinar**  
For the  
ultimate image.

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**SINAR's secret  
to better photographs.**



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**The SINAR is much more than just a view camera. It is the professional photographer's tool for realising creative pictorial ideas as perfect images on film.**

**Top-level creative pictorialism however depends also on a top-class camera that is versatile enough to cope with all image control requirements, yet so engineered as to make such control straightforward and handy.**

**The SINAR was designed by practical photographers for such every-day heavy-duty professional requirements.**

**SINAR offers a sensible answer to every photographic need. Take the system concept: A SINAR can grow with the requirements of its owner. Yet nothing becomes superfluous as you extend the system. Such planning not only avoids waste but keeps the system open for**

**future improvement. SINAR photographers have found the simple and rapid operation, with full fiddle-free perspective and sharpness distribution control, the camera's most valuable features.**

**The SINAR successfully combines precision engineering with modern microprocessor technology. It puts paid to faulty exposures, aperture and shutter speed errors or focusing problems. The ideal camera yields the required picture faster with less material waste. With super-wide angle or extreme tele lenses the SINAR copes with the most complex jobs – logically and reliably.**

**On behalf of all SINAR photographers this brochure presents once more selected pictures and their authors from the most varied photographic fields.**



for example:



**Jan Michael**  
**Hamburg**  
**West Germany**

Born in 1944, Jan Michael didn't really aim to be a photographer. After finishing his schooling, he worked his way through a carpentry apprenticeship and then studied interior decoration.

After further commercial training in the furniture business he happened to come across a photo studio specialising in furniture where he worked unpaid – more to gain experience in interior decoration than to learn photography. Soon he got so interested in photographing the furnishings, that he bought a miniature camera, moved to Munich and to the horror of his family abandoned a lucrative furniture salesman's job.

His hair – and his parents' horror – grew until eventually he went abroad to do features. His idea was to offer his pictures to periodicals to stimulate further commissions. He carried it off, too, and he travelled a lot for "Twen" magazine.

When "Twen" closed down, Jan Michael settled in Frankfurt and tried to start a studio. That also brought home to him how little he really knew of photography. To rectify that, he went to New York, initially as a studio assistant. In this photographer's paradise he later opened his own studio, but then returned to Germany to start a second studio in Hamburg.

Initially he worked a lot for "Stern" magazine but as advertising commissions grew, he switched to a medium-format camera outfit and later to large-format view cameras. Today he operates, and shares his life, with a studio manageress and has various freelance assistants alternating between the Hamburg and New York studios, depending on where assignments arise. Jan Michael likes to photograph people in various situations. He insists that his pictures must show things happening. As his profession is also his hobby, he picks only the commissions he likes.

Here is his description of how the bathtub picture shown came into being:

"The illustration is part of a campaign running for the fourth year. Each year we run a new series of pictures of this subject. The bathtub must look glamorous and shows up every detail. But the shot must also show some action.

For this picture series I engaged a stage manager who looked after the props together with the Art Director. First we set up a large light tent all round the tub to eliminate reflections and of course also to make the model comfortable. After all, you cannot leave a model standing all alone in a huge studio. I always set up a kind of stage like in the theatre, so that the model feels at home even in a large studio. That pays off in better shots.

Two Hazylights served as main lights with several indirect lamps for filling in.

Immediately above the bathtub is a skylight which I unscrewed and covered with white paper. In the paper I cut a hole for the lens. The camera stood on the roof under the open sky. To keep out not infrequent rain, we set up a tent around the camera and the photographer. The setup began to look like a building site.

My 8×10 inch SINAR p was fitted with the SINAR/COPAL shutter and a 360 mm Apo-Ronar lens.

During setting up, my assistant had to hop into the bath several times, too, to make sure all was OK once we had the model on the spot. The shots themselves then had to be made rather fast for I couldn't leave the model lying in the water for hours on end. For such action shots I usually prepare some 30 loaded film holders and on each subject expose about 40 to 60 8×10 inch Ektachrome sheet films. The self-tensioning shutter permits high shooting rates which are needed with such live shots.

I could of course also shoot this sequence with a miniature camera. But the client insists on the high quality of large-format transparencies – a quality that smaller film sizes can never reach."







**Jan Michael likes his SINAR for:**

- The supreme quality of the large film size
- The constant shooting readiness of the self-tensioning SINAR shutter
- The automatic film holder and aperture coupling



for example:



**Frédéric Soguel**  
**Basle, Switzerland**  
**in Fotostudio Frei BFF**  
**Weil am Rhein**  
**West Germany**

Frédéric Soguel, born in 1954, grew up in the French speaking part of Switzerland until one day he had enough of school in Neuchâtel. He decided to move to Zurich to learn photography and also to learn German (especially Swiss German).

After his training he worked in various Zurich studios, tried covering schools and dances, worked as a dark-room assistant or at one time didn't work at all.

As some years ago, there were very few openings for assistants to fashion and advertising photographers, he looked round abroad and eventually became a photographer in the Fotostudio Frei in Germany, near the Swiss border. Today Frédéric Soguel is studio manager in this large outfit with a staff of 10. Studio Frei mainly produces motor car and office furniture pictures but also mail order catalog shots. Audio visual and video features are a further activity.

Frédéric Soguel describes how he shot the bicycle illustrated here:

"This was one of a series of more than 100 different pictures for an exclusive mail order catalogue. Some of the shots were also wanted for magazine advertisements.

We never had anything like a catalog layout. The client dumped the merchandise in the studio, gave us three weeks and left us to it with 'Do what you like – as long as it is good'.

The job of the bicycle picture was to justify the high price of the item and to show up the value of the wheel. This had been developed by former bicycle racer Ferdi Kübler and assembled from the best components available at the time.

We therefore decided to shoot this like jewellery. As the client wanted high-quality images, we chose the view camera.

On our 4x5 inch SINAR p we fitted a 300 mm Symmar S f5.6 with auto-aperture control, a SINAR/COPAL shutter and a professional bellows hood. The camera was mounted with two rail clamps and a baseboard on a very rigid studio stand.

We used two large-area Bron floods for lighting, one as the main light to make the metal appear shiny and the other for filling in. The highlights were picked out with an additional spot.

To obtain the right viewpoint for the perspective and for ideal lighting we set up the camera slightly to one side of the subject, used the cross front movement and adjusted the lens and subject planes for optimum sharpness distribution with the two-point setting of the SINAR p.

The catchlights, especially on the cog wheels, were emphasised with a star filter.

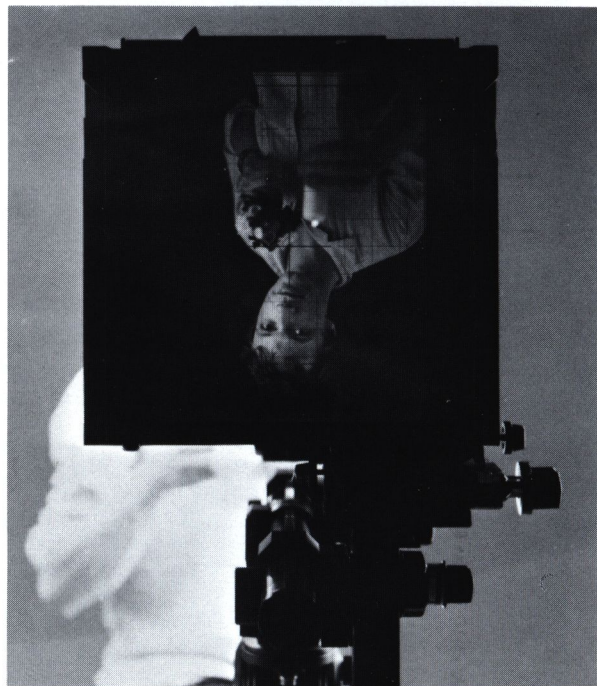
A Minolta Flashmeter 3 established the correct exposure.

Before every shot I exposed a Polaroid film to check the lighting and setting.

After this check we exposed Ektachrome 64 sheet films and additional black-and-white negative films as specified by the client.

The Ektachrome films are developed in our own continuous processor.

I like working with the view camera. In particular I like the large ground glass screen image and the possibility of controlling sharpness and perspective, the high colour saturation of large colour transparencies and of course the way I can impress the client with big transparencies."



Agency: Partner Werbeagentur, Berlin and Freiburg

Art Director: Gerd Treuwerth

Client: Villiger 5<sup>th</sup> Avenue Gallery





**Frédéric Soguel likes his SINAR for its:**

- Large and brilliant ground glass screen image
- Range of sharpness and perspective control
- Impressive large-format transparencies



for example:



**Jim Sadlon**  
**LIGHT LANGUAGE**  
**San Francisco**  
**USA**

Born in Cleveland, Ohio, Jim Sadlon is the son and grandson of German Coopers. This descent may have instilled his pride in craftsmanship, sense of design, concern for detail and love for accomplishment.

"At the age of 20, I was a colour printer for a photo laboratory in Cleveland which supported me while I went to Cooper School of Art studying commercial photography. It was there that I met my partner Terry Heffernan. In 1975 we formed LIGHT LANGUAGE and since 1978 our studio has been in San Francisco. Our studio comprises 6000 square feet, working studio space of 2800 square feet, kitchen, office and client room comprising the rest.

The assignment shown was to produce a sharp, sensual, simple photograph of a newly designed bottle and label of Cribari Wine, to be used for advertising and point of purchase displays. It was ordered and reproduced by the client exactly as shown, except without the bubble in the glass of wine. To this day I still do not understand why the client did not select the transparency with the bubble, because we – the Art Director and I – feel that it is a much more beautiful photograph. But there is an old American saying: 'You can lead a horse to the water, but you cannot make him drink.' The photograph has been used for point of purchase posters in stores, for product brochures, and we have used it in (LIGHT LANGUAGES) promotion in Communication Arts Magazine and the 1982 Black Book. Simplicity was the key to my approach; in the choice of the glass, the surface on which the still-life rests, the single light I used, and – of course – my SINAR p. With this in mind I succeed to express simple elegance without tricks. Large format is my logical choice for studio work. There is just nothing like looking at large format transparencies on the light box at the end of a working day. When you spend hours working, giving extreme attention to detail, you do not want to have to look at your endresult with a magnifying glass nor do you want to have to project it.

For illumination I used a 2x3 ft. 'Magnaflash Fish-Fryer' Soft Box, with 7500 joules of flash power. The only accessory to complement my lighting was a foamcore reflector on the right side of the bottle. I

cannot overstate the word 'simplicity', it is the key to our photographic philosophy and the solution of this particular photograph. As far as camera technique is concerned, we used the SINAR p 8x10" camera with multipurpose standard and multipurpose bellows for compendium (to shield away any extraneous light) and naturally rail extensions. The lens we used was a 450 mm f9.0 Nikkor M with Copal Shutter. At first glance, the photo looks to be a straight on shot. However, if you analyse its impact, you realize that for perspective reasons the lens is pointing to the lower half of the bottle; the SINAR p camera standards allow me to micrometrically select the correct framing with this interesting perspective always keeping the vertical lines vertical. The film used was 8x10 Ektachrome 6117, E6 process and colour corrected with Kodak Color Correcting Filters.

Before we bought SINAR, we used wooden cameras. We had been told by teachers and suppliers alike that an old wooden camera was like an old friend. This may very well be true, but in our present day business, our SINARs allow us to concentrate on the esthetic aspects of imagery, not be concerned with the technical part. The simple precision of our SINARs has truly freed us from time consuming, frustrating, trial and error camera movements. Our 'old friends' are now conversation pieces in our studio, while our SINARs are an extension of our vision."



Agency: Dailey & Associates,  
San Francisco  
Art Director: Jerry Krauser  
Client: Guild Winery / Cribari Wine





**Jim Sadlon particularly likes his SINAR because of:**

- **Precision, metered scales and micrometer drives**
- **The extensive SINAR support system of accessories**
- **The beautiful design with little weight, great strength and rigidity**



for example:



**Robert Blatter**  
**c/o BROWN BOVERI**  
**Photographic department**  
**Zurich, Switzerland**

Robert Blatter, 60 years old, did already his photo apprenticeship in the machine industry. That gave him the chance to learn not only photography but also some of the mysteries of electrical engineering.

After his apprenticeship and much military service – he also served during the 2<sup>nd</sup> world war – Robert Blatter spent some time as a photo reporter and later acquired more expertise in a photo retail shop in Lausanne. Then he returned to industrial photography and passed a Master's examination in 1962.

For nearly 20 years Robert Blatter has now been a works photographer in one of the BROWN BOVERI factories. There he has a studio for product shots. But most of his pictures are taken outside the studio, some even abroad.

Robert Blatter recounts how he recorded this dynamic railway locomotive:

"At work I can often select what I want to shoot. Railway engine construction is one of my favorite subjects. This shot shows the installation of the bogies in a 12 000 horse-power Gotthard locomotive. I wanted to convey the dynamic power as well as the imposing beauty of form of such a giant engine.

After selecting the viewpoint I first adjusted the ground glass screen plane of my 4×5 inch SINAR for the perspective effect I wanted. By slightly tilting the lens plane I then got the required sharpness distribution.

The illumination was mainly the light available in the construction hall. I complemented this with a few floods with conversion filters to fill in the shadows and to light up certain subject details.

Rapid shooting counts on such occasions. The automatic control of the SINAR/COPAL behind-lens shutter and auto-aperture lenses is a great help here. Unlike a movie director I cannot afford to annoy the foreman and hold up the fitters – and then leave them to it. I may well need their cooperation again the next day for another picture assignment.

Thanks to optimum sharpness control I could use an aperture large enough for a 2-second exposure. I use a LUNASIX exposure meter. This shot was made on Ektachrome film; for some jobs however I also use Agfachrome. Needless to say I expose colour negative and black-and-white films at the same time, compensating for the different film speeds with the aperture adjustment on the SINAR/COPAL shutter.

I make nearly all my top quality shots with the SINAR. Book authors also demand SINAR pictures for their book jackets.

Nearly all our engineers have a miniature camera – we have to keep proving that we can do better. We do it, too, with perfectly printed or enlarged pictures."







**Robert Blatter likes his SINAR for:**

- The convenient location of all controls
- Its reliable operation without repairs (at the worst some reconditioning)
- The fact that the SINAR keeps working when expensive miniature cameras give up in the cold



**for example:**



**Yoho Tsuda**  
**Osaka**  
**Japan**

Yoho Tsuda's fascination by images goes back to his student days. Born in 1923, he graduated in 1945 from the Motion Picture School of Nippon University in Tokyo. During his student days he was however obliged to join the student army corps and had to help in his family's timber business after the war.

It was not until 1952 that Yoho Tsuda got back to full time picture taking as a freelance commercial photographer in Osaka. Today he is a well-known culinary photographer and also runs a picture agency. With two assistants he collaborates with leading cookery schools in Osaka. As he works on location most of the time, he runs no studio of his own.

Ever since he became a photographer, Yoho Tsuda's personal preference was however landscapes. For these he invariably uses a view camera to secure the technical image quality and high resolution that this work – and he – demands. One of his projects over the past 10 years has been a picture series of trees. He organized four photo exhibitions of his own in Japan and in addition, he had a one-man show at New York's Ronin Gallery in February 1980. At that time this maple tree shot and four others were selected for the Metropolitan Museum of Art, New York.

He describes how he created this picture:

"I believe that natural landscape shots can rarely be planned in advance – for they depend on a number of factors combining at just one moment – and rarely again. Like one early autumn morning when I came across this beautiful scene of trees and freshly fallen leaves undisturbed by any footstep. It was softly lit by natural sunlight filtering through the leaves of the tree. To take the picture I set up my SINAR c on a 13 ft. high hill that happened to be opposite the tree and pointed the camera down to fill the entire format with the leaves.

The picture looks simple, but involved the same camera technique as architectural photography. To keep the tree vertical I set up the rear standard exactly vertically, then tilted it with the micrometer drive to get the whole foreground sharp by two-point focusing. I read off the resulting tilt from the rear standard, returned the latter to a vertical and tilted the lens standard through the same angle to achieve the necessary convergence of the subject, lens and film planes. The exposure was made with a 210 mm Schneider Symmar lens on Kodak Ektachrome Professional sheet film.

I used spot readings with the SINARSIX meter in the image plane for precise control of the correct exposure and of the contrast of the dark trunk against the light yellow maple leaves. In landscape photography like this the camera must be easy and fast to operate, so that you do not lose the unique impact of the picture. Within minutes, the shift of the sun could destroy the effect."







Yoho Tsuda particularly likes the SINAR system because of:

- The two-point SINAR focusing system for rapid and precise perspective and sharpness distribution control
- The SINARSIX meter for fast and accurate exposure measurement and contrast control in the image plane
- The ideal compromise between operating convenience and light weight of his SINARc camera



for example:



**Duncan McNicol**  
**West 10 Studios**  
**London W 10**  
**Great Britain**

Duncan McNicol studied photography at the London College of Printing for three years. Prior to owning his first studio he worked as an assistant to two still life photographers and now, 30 years old, Duncan McNicol operates from a complex of three studios: 56 sq. meters, 112 sq. meters and a drive-in cyclo-rama of 220 sq. meters. He works mainly in advertising specialising in still life as well as shooting cars and room sets. He employs one full time assistant and uses extra freelance assistants for larger assignments.

The photograph shown here was shot for self promotion and he describes his approach as follows:

"To illustrate the romantic feel of the shoe I chose a rather unusual location within the grounds of a large country house. As well as my SINAR c camera which I equipped for 4x5" we took to the location five electronic flash units and heads plus two 4,5 kW generators. I spent the first evening shooting test exposures and after seeing their results we returned the next evening to shoot the final images.

I used a 90 mm f4.5 Grandagon wide angle lens which was about 40 cm from the ground. I adjusted the tilt of the rear SINAR p standard in a way that full sharpness was given from front to rear. Graduated filters were placed in front of the lens to colour and reduce the light in the top left-hand corner of the picture. Two flash heads were used next to the camera to light the shoe and the model and the other three were used at the back of the shot throwing just enough light on to the waiting man and the gazebo which also contained the photocell trigger of the flash. As I had to expose the sky and tree outline for 8 seconds I decided to use Ektachrome Tungsten film in conjunction with a colour correction filter. This meant that at f32, which was needed for optimum sharpness, I had to push the film one stop in processing. The daylight was not bright enough to expose either of the models who were in the shadow and lit entirely by the flash.

I used a compendium in front of the camera with a multipurpose standard and wide angle bellows to allow freedom of camera movements which were made with the use of the fine micrometer drives of my SINAR c. Viewing was done with the multipurpose bellows and the fresnel lens on the ground glass. SINAR's binocular reflex magnifier might well have saved my knees which were well bruised by the end of the shot."







**Duncan McNicol appreciates his SINAR for its:**

- **Perfect quality of large format image**
- **Flexibility of formats and components for all assignments in one camera system**
- **Free and precise choice of perspective, sharpness and depth of field**



You can obtain further information about the SINAR system from the local SINAR agent or directly from the manufacturer.

- Algeria**  
Soc. Nationale «Les Nouvelles Galeries Algériennes»  
67, rue Larbi Tebessi, Alger  
Tel. 66 23 65
- Angola**  
Rocha Monteiro, LDA.  
Rua Salvador Correia No. 69, 1º  
Luanda  
Tel. 34 395/6
- Argentina**  
Optica Cosentino SA  
Av. Pte. Roque  
Saenz Pena 738, Buenos Aires  
Tel. 45 24 63
- Australia**  
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Redtenbachergasse 82-84  
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Tel. 0222 / 46 56 25
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Paul Hotz S.P.R.L.  
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Tel. (02) 734 34 01
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Sandakerveien 108 B, Oslo 4  
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Sultanate of Oman  
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Montevideo  
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Tel. 244 27 56
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VELEBIT  
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Tel. 221 333

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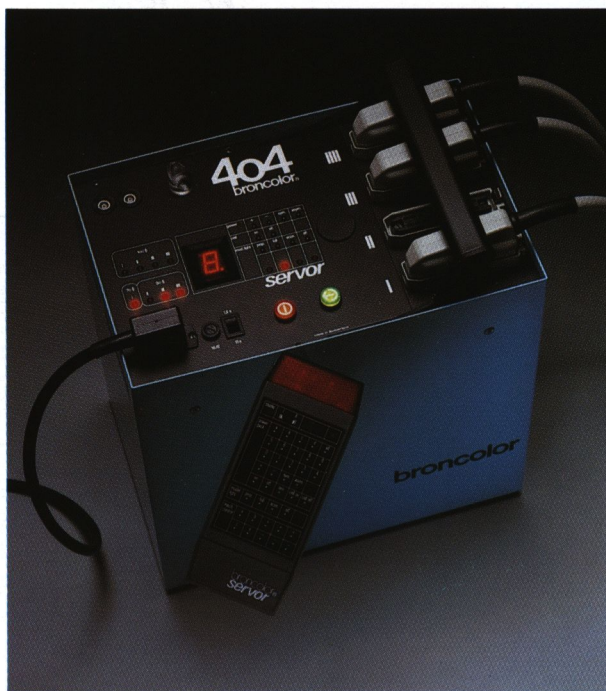


*The Nikon image. Now available in large format.*

Now, legendary Nikon image quality is available to the large-format photographer. Ranging from 65mm to 450mm, each Nikkor lens is truly unsurpassed in resolution, contrast, and color rendition. So, your photographs will have a clarity of detail undreamed of before. Large-format Nikkor lenses. Improve your image the Nikon way.



# ON THE LIGHT SIDE.



Georges Publicité Mulhouse / 14836

*Let's forget the camera for a minute.  
And talk about lighting.  
With BRONCOLOR.*

*A system that gives you total control,  
opens up a whole new field of options  
and gives you more time for creativity.*

*Take "servo", for instance:*

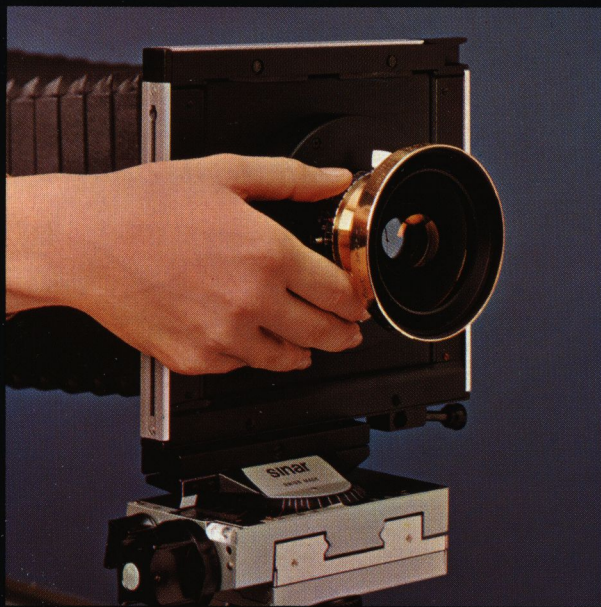
*BRONCOLOR technology at its finest.  
Servo gives you total control of your light  
sources, without moving a step from  
the camera.*

*When it comes to better photography,  
you need a little light relief.  
With BRONCOLOR you have it.*

## broncolor



**P**rofessionals demand top quality for their investment; Schneider professional lenses\* are made for the demanding, successful, top photo designers. True masters of their art will never accept mediocre products: they know that Schneider-Kreuznach has the necessary knowledge to develop high performance lenses of superior quality.



carefully balanced performance and precision craftsmanship.

Therefore Schneider – because the lens decides.

Schneider Super-Angulon®:

Negative size 9 cm x 12 cm, Relative aperture f/5.6.  
Focal length 90 mm, 8 elements in four groups –  
multicoated.

For camera movements up to 60 mm!

\*Schneider professional lenses are available for  
all applications: Symmar-S, Super-Angulon, Xenar,  
Xenotar, Tele-Arton and Variogon.



**sinar<sup>®</sup>**

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