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SCHWERPUNKT

Nachhaltigkeit in der Fotografie

PORTFOLIO: Esther Horvath Am kalten Polar | **EXPERTE:** Jürgen Linsenmaier Nachhaltigkeit in Unternehmen
PRAXIS: Phase One Goethe in der Digitalisierungswerkstatt | **DIE STORY:** Achim Bednorz Ein Leben für die Baukultur
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KNOW-HOW: Sinar Neuanfang und Metamorphose | **CREATIVE COLOUR:** Look-up-Tables Farbstimmungen aus Blade Runner 2049

sinar⁺



Die Basis für Gestaltung

p3-df

Die Fachkamera als offenes System

Gestalten Sie Ihre Ideen mit Komponenten aus dem Sinar System, oder gehen Sie eigene Wege. Wir liefern das Werkzeug als Basis dazu.

sinar⁺

MacConsult

Christoph Fries
Tumblingerstr. 48
D 80337 München

Phone: +49 89 5440 32 87
macconsult@sinar.swiss
www.sinar.swiss



The Fujifilm GFX100S on the Sinar P3. Thanks to a special new adapter developed in collaboration with Novoflex, you can use all shifts down to 50 mm with Mamiya RZ or RB lenses, for example – even with the standard bellows

standards that aren't exactly new anymore (more on this later). Many professional photographers around the world who have been working with this system for years are loyal to Sinar and still earn their living with its products today. And, as ever, the yaw-free design, precise shifts, and robustness of the products continue to impress. Not to mention the users, who often have decades of experience with this system and can operate it blindfolded.

However, there are also “new” Sinar customers, enthusiastic “amateurs” who have bought used Sinar equipment, sometimes at really great prices (for example because professional photographers have retired) and are now happily (re)discovering and experimenting with professional photography and its possibilities using these classic tools.

But Sinar has entered a new phase. The former Munich-based German Sinar distributor MacConsult has taken over the entire Sinar business from Leica. All support services and the classic portfolio have thus been retained (for example, discontinued replacement parts can once again be reproduced, and many parts can be supplied directly from Munich), and the system is being developed. As a passionate photographer himself, Christoph Fries's ambition is to relaunch the new Sinar system – and open it to third-party manufacturers and collaborations, to new ideas and unconventional improvements to the existing hardware. The aim is to refine the system, introduce more cost-effective solutions where possible, and extend its technical possibilities by combining the system with the latest products from other manufacturers.

Digital back technology, the possible lenses, and the integration of the latest third-party cameras in particular are now the areas in which ground needs to be made up, after things had slowed down in this respect (partly for cost-related reasons). The camera system will be opened further to all available combinations of the digital full format 24 x 36 and the new “small” medium format, as Fuji is developing with the GFX. The aim is also to include today's high-end digital backs from Phase One – which at 150 MP are currently defining maximum quality standards for professional customers, together with the Capture One software. That doesn't mean that the Sinarbacks are no longer useful, but it's obvious that Sinar Multi-Shot can only be used to a very limited extent in today's “fast” production environments.

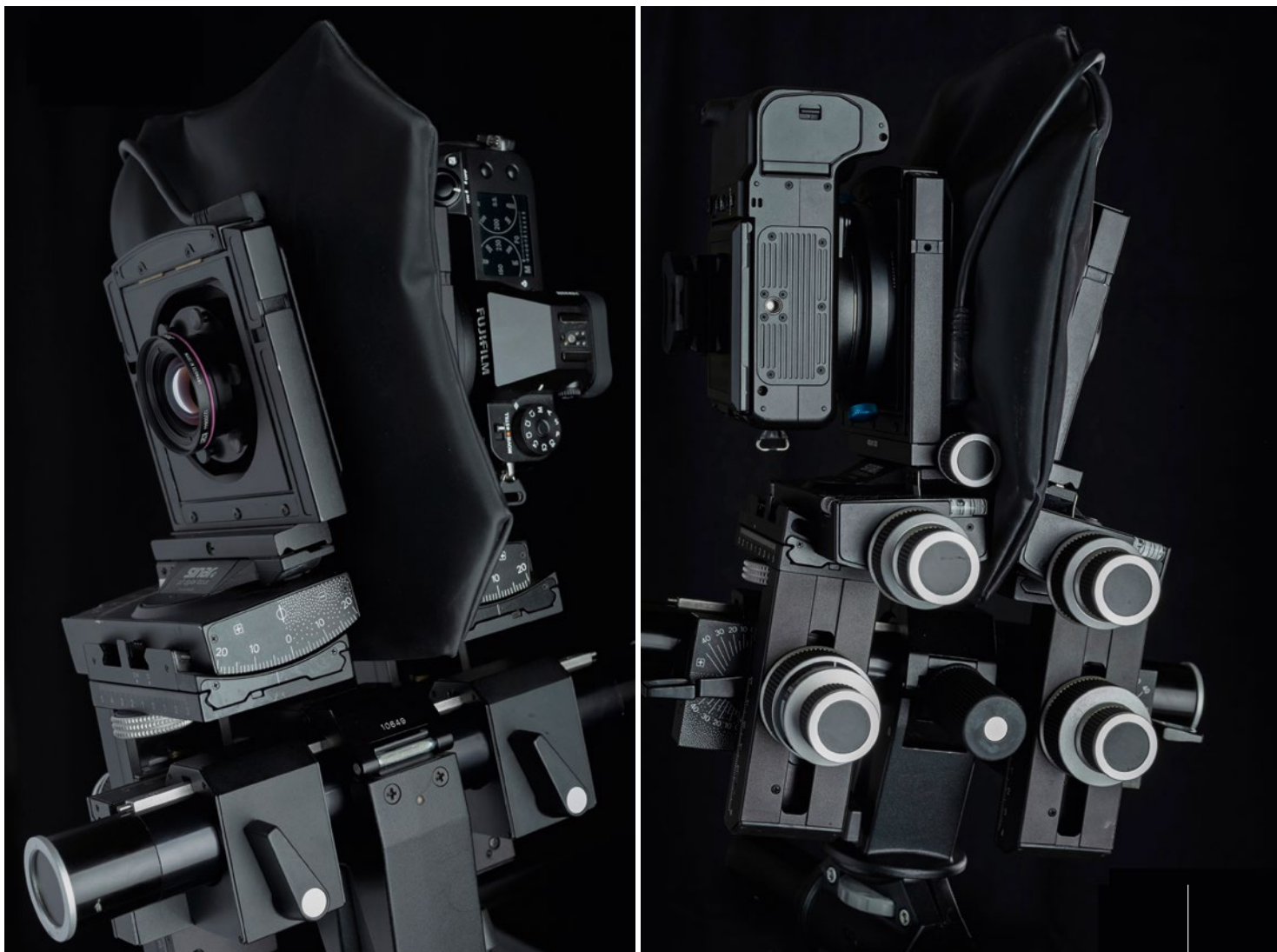
SINAR 2022 – COMEBACK AND METAMORPHOSIS

The Sinar name is a big one. For decades, it has been synonymous with professional photography, superior Swiss-manufactured mechanical quality, and practical solutions for uncompromising image quality. There was a time when photographers earned good money, and their tools – such as those from Sinar – reflected this. **By Stefan Steib**

You had a self-contained system, a “Sinar world” of your own digital backs, camera electronics, shutters, and pioneering technical products such as the M, all of which followed the same principle: stay within the system and handle everything using your own products. This was also the central concept under the aegis of Leica, whose philosophy and tradition is

very similar: If you have to compromise, it's not a Sinar.

The current product portfolio, which still includes three camera lines – p3-df, LanTec, and rePro – remains faithful to Sinar traditions; it has everything you need for digital, architecture, or macro photography, albeit sometimes based on



With the wide-angle bellows, even view camera lenses (from 100 mm for infinity) with adjustments can be used on the P3/GFX100S combination. This is made possible by the specially shortened GFX adapter (exclusive to Sinar).

And – the IQ4 digital backs have electronic shutters, which can sometimes be replaced – especially when using the LanTec or p3-df for landscape and architecture photography, where a flash is not required (because these electronic shutters on the digital backs have slow latency – in the studio, you can only work with HSS flashes or continuous light). In addition, this enables virtually any shutter speed, however short, (especially when also combined with 24 x 36 mirrorless cameras or the GFX) as well as the use of high-quality Zeiss lenses (e.g., Hasselblad or Contax 645), the famous Rodenstock HR Digaron Macro 105 mm, or other high-quality lenses (Mamiya RB/RZ, Mamiya 645, Pentax 645, Pentax 67), ultrafast lenses (if the back focal lengths are long enough), as well as the full utilization of the screen image circle.

JFocal lengths with adjustments down to 50 mm and with wide-angle bellows down to 35 mm are thus already possible. When combined with mirrorless cameras such as Sony Alpha, Canon R, Nikon Z etc., shifts will extend further into the extreme wide-angle range, down to an 8 mm fisheye. And all that with adjustments – shift on its own or even tilt AND shift (with the Sinar mounting blocks). While either DSLR cameras or Leica S-System cameras could previously be adapted to the P3 (with special holders and bellows), an almost unlimited number of camera/lens combinations will soon be possible when Sinar adopts the Novoflex BALPRO T/S adapter system. This will allow the use of digital loupes from Mitutoyo, for example, magnifying lenses, macro lenses on 35 mm and medium-format cameras, wide-angle lenses, and fast special lenses.

Anything that can be mounted with a suitable back focal length and existing adapter will enable photographers to experiment freely in the future. And on the camera side, all existing Novoflex adapters will also be integrated. This facilitates not only the use of analog cameras, but also all new digital 24 x 36, 33 x 44 (GFX), large medium-format cameras such as the Phase One, and, if desired, even cameras with sheet and roll film.

And as if that wasn't enough – a new camera holder also allows the focal plane to be individually adapted to the respective format (the centering height is adjusted using the mounting blocks), whereby for extreme wide angles and short back focal lengths the body can even be pushed up to the rear stand in the direction of the front lens mount,

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The Mamiya RB/RZ lenses, with their aperture bracket and long back focal length, are perfect for use on the view camera. Everything is attached using the Novoflex BALPRO T/S adapter system, for which Sinar has developed a special new P3 plate (shown here as a 3D-printed functional prototype).

>>> so that sufficient adjustment paths for these kinds of lenses can finally be achieved.

Adapted tubes (in 25 mm and 50 mm standard sizes as well as special sizes) are available for the individual camera bodies / lenses.

Helicoids for special lenses are available on request, while existing view camera lenses with Copal or electronic shutters

can of course also continue to be used on the helicoids (depending on the camera body or medium-format digital back).

And – with a reduction adapter from p2 to p3 – these solutions are also available for other Sinar cameras. Even older cameras are now worth upgrading to meet today's requirements; the best way to do this is to have them inspected by Sinar and, if necessary, the mounting

blocks or other wear parts serviced.

There's still a lot to come in terms of technology here. Sinar welcomes feedback from customers, including feedback on special solutions. Particular attention will be paid to customer requirements – service is extremely important to the company, because they know that the best ideas for further development always come out of customer requirements. And in terms of sustainability, the Sinar cameras will therefore become fully suitable for production once again.

In the future, Sinar will also use external resources for this. Sinar users and dealers around the world have a huge amount of expertise, with some even building special solutions in their respective countries. Sinar will build on these ideas and also offer dealers space and a platform where these special solutions can be collected and marketed internationally in the future.

Workshops for Sinar users are being considered, with initial discussions about locations and speakers already underway. Venice, which not only offers countless subjects to tempt any photographer, but also creature comforts in the form of the finest Italian cuisine, is a potential location. The workshops will serve as a place for Sinar fans, professionals, and new customers to share ideas and experiences, or will focus on particular areas of interest, for technophiles or creatives, for example.

“If it's doable, we'll do it – and that's a promise.”



Christoph Fries, MacConsult

■ How is Sinar currently organized?

Christoph Fries: MacConsult has been responsible for Sinar sales and service in Germany ever since Sinar was taken over by Leica Camera AG in 2013. In September 2021, Leica Camera AG transferred global responsibility for sales, services, and the production of Sinar products to MacConsult. I'm delighted that this move has given me the opportunity to manage all Sinar operations. Our production facility and service department are still based near

Zurich and are in safe hands for the coming years. We manufacture our products in one of Switzerland's most sophisticated high-tech production facilities.

■ Where is Sinar headed?

CF: We've taken the development of Sinar's mechanical cameras about as far as it can go. There's very little that can be improved on a Sinar p3, rePro, or LanTec. With its combination of self-locking drives and yaw-free design, the Sinar p3 offers unrivaled convenience when working with a view camera.

That's why we're concentrating on continuing this mechanical tradition and are happy to leave the field of digital backs to other manufacturers. Sinar is an open system, and we're currently working on making it even more suitable for photographers' needs. By the end of 2022, we'll have established further integrations for our camera and lens series, including for the large base of Sinar p2 users.

■ What's happening with Sinarbacks?

CF: We're selling Sinar products in a low-volume niche market. Creating control software and developing new Sinarbacks requires seven-figure investments. In terms of potential sales figures, a fair market price isn't achievable. Only Phase One is still currently offering an extensive portfolio of digital backs, as the shrinking market in this segment has already adjusted. We're able to repair all Sinarbacks in the eVolution series and meet customers' requirements for replacements, upgrades, or special projects.

■ Will Sinar continue to offer support for older products?

CF: A modular system is a blessing and a curse for manufacturers and customers alike. There comes a point at which you have to break with old habits or make too many compromises. Existing customers feel left behind and new customers miss the lack of innovation. The latter would be the end for any company. Have you ever tried to update the maps in your 10-year-old car's GPS? Sinar offers maintenance services and upgrades so that photographers can keep using our products for as long as possible. New spare parts will be manufactured if demand economically justifies it. We're providing lost Sinarback reference files from the noughties thanks to our archive. We're not ruling anything out. If it's doable, we'll do it – and that's a promise.

■ What drives you?

CF: As someone who has been a Sinar photographer for many years, this creative tool is almost part of my DNA and something very close to my heart. I've been through all the analogue and digital view camera



The plate can be turned 90 degrees, making portrait and landscape shots with the GFX100S a cinch. The GFX is the first camera body to be supported, but will soon be joined by other current mirrorless cameras from Sony, Canon, Nikon, etc

camera migrations myself. MacConsult came out of this knowledge, and now we've come full circle. The huge amount of support from my customers and the positive feedback from our worldwide dealer network – when we took over responsibility for Sinar last year – definitely drives me. Production from the perspective of the manufacturer is a whole new challenge, but one I'm happy to accept. Coordinating construction, suppliers, and alliances with other manufacturers – there's a lot going on.

■ Thank you for talking to us!

Conclusion: We can expect many new things from Sinar – it's an encouraging comeback after something of a quiet spell from the company. But sometimes it takes time to regroup and let things mature a little, and then become clearer, so that something new can emerge. We wish Sinar great success in their new endeavors. The author himself is also looking forward to contributing to this success in an advisory capacity in the future.