



Sinar Hy6 photographer's log by Nicolas Claris

Nicolas Claris, a Super yacht photographer based in France, puts the Sinar Hy6 system to the ultimate test by shooting it from chase boats and helicopters.

Medium-format you said?

When Sinar proposed to me to test drive their Sinar Hy6 System at the beginning of the year I did not hesitate one second. Although, if I am honest, I haven't seen many medium format cameras being used in naval photography since the 24x30 mm SLR cameras had gotten good enough to stand up to this challenging task. And that happened already a long time ago. One has to admit that the Sinar Hy6 needs a good mastery of the subject. Medium format cameras are not literally "speedy" machines. To take pictures of a boat, under sail or at full throttle from a platform like a helicopter or a fast moving, heeling and pitching chase boat, needs speed. Execution speed but eminently shutter, exposure and ISO speed are essential to freeze action and movement. Framing a boat, retaining the horizon – well – horizontal, to have all the people on board in the right places doing the right things in the right light, the sun at the desired angle, the ship's bow not plunging in the water but slightly out of the water for more dynamic shots... All this needs not only a good eye but to be absolutely ready and able to react and focus within milliseconds. Unthinkable with a traditional medium-format camera. But I discovered that the Sinar Hy6 is capable of that. Especially with its excellent light metering and the Sinarback's ability to produce good image quality at high ISO.



So on a Friday evening this spring I got a phone call of Alenyacht in Turkey asking me if I was available the next day or the day after for a shooting of their new 42 feet "tender" prototype, which was about to get launched for the first time. I only had enough time to grab my gear before I had to jump into the airplane. What seems like moments later, I find myself in the middle of the night, sitting in a taxicab in Istanbul, above the Bosphorus, admiring the full moon. From the southernmost bridge one gets a spectacular view of this magic city, the duality of which I admire. There I am, arriving at the hotel at two o'clock with a scheduled meeting at 8 am. The Alenyacht shipyard is located on the oriental bank of the Bosphorus next to Tuzla. The boat – now in the water – does not really seem to mind my presence nor that of Anna Carolina, model, sweetly tanned Brazilian, brown haired, evidently pretty. I benefit from the boat's delay and send her to buy a better-suited white dress while I made the acquaintance of Merion Martin today's skipper. Alp Ozcan, the CEO of Alenyacht, is running out of pa-

tience seeing the time passing. I assure him that with his crew of sixteen people on the boat working in the machine department and the cockpit it must get ready in time to do the shooting. Finally around two o'clock in the afternoon we are ready to cast off towards Sedefadasi island which lies about six miles east. There is no time right now to shoot from a chase boat since we have booked a helicopter at 5 pm. We will do those shots later on during sunset – postcard pictures guaranteed. So we start with shots on the boat under full speed.

Already during an earlier test shoot in the Caribbean I got to know the peculiarities and surprises of the Sinar Hy6. First of all, the focusing glass is exceptionally bright. The camera lies well in your hand and looking through the waist level finder – the right hand side is on the left. That took me a while of getting used to! Bit by bit the camera became a part of me and to my big surprise many of the test drive images qualified as keepers.



To use a medium-format camera at sea requires the photographer to have excellent sea legs: $\frac{1}{1000}$ of a second is the fastest shutter speed. Being used to the SLR's faster speeds, I needed to compensate for that. Naturally I had some blurred shots to delete but those who were spot on made up for the others. The gradations are much more precise, especially in the shades. The precision of the Sinarback is dazzling.

But why so many pixels? It is not 'only' the amount of pixels that are important but more so their size and quality. Furthermore there are native images with large dimensions allowing me to find an image within an image. A crop is not risky anymore because there is still plenty of resolution left to print A⁴ (8.3 x 11.7 in) or A³ (11.7 x 16.5 in) in sized images without having to extrapolate the remaining pixels.

So there we are, back in action, racing at almost 40 knots over blue water. The two Yanmar engines give all the power of their 880 hp with enormous but smooth acceleration! From the back of the boat I tell Anna-Carolina to switch poses and ask Merion to keep the boat on a straight track. The boat obeys him remarkably and cuts through the waves without discernible hard pitching. Anna-Carolina never loses her stance, which is remarkable as it is her first time on a boat.

I catch myself standing upright on the teak foredeck without harness, framing boat and passengers. Outraged because of my intemperance of challenging faith I return into the cockpit. Shortly thereafter I find myself on the way to the helipad, stuck in one of Istanbul's legendary traffic jams. Flying over of the southwest of the city then veering towards the boat. Easy to recognize at this time of year there are only few yachts cruising the water amongst the many cargo ships. All of a sudden we are within shooting range of the elegant boat with the superb curve and its distinct stern wave, zipping along the island. I had given the crew a simple briefing for the remaining shots: "be natural, make the best of life on board of your new and lovely luxurious toy..." And they obviously didn't have any difficulties of playing their roles.

