

PRO TIPS FOR WATER-THEMED PHOTOS

Special Guide To Water Issue



Cover image by Michael Gilbert with the Tamron SP 15-30mm F/2.8



NEW SP 35MM F/1.4 DI USD

Celebrating the 40th Anniversary of the SP Lens Series first released in 1979.

STORM CHASER

With his SP 15-30mm G2, Bastian Werner captures violent weather beautifully.

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17-28mm F/2.8 Di III RXD

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17-28mm F/2.8 Di III RXD (Model A046)

Di III: For full-frame Sony mirrorless



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Di III: For full-frame Sony mirrorless

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Photo by Tamron Platinum VIP Member Gail Vendetto Wysocki



Dear Readers,

PHOTO BY: SYDNEY FLEM



Happy Summer! Whether you are out on the lake, in your pool or headed to the beach —perhaps all three and more! — be sure to check out this issue's special content article starting on page 8 for how-to and inspiration for all your summer activities near and on the water. We are excited to provide information on two new lenses coming soon. It's the 40th anniversary of Tamron's SP lens series and we are launching a best of the best SP 35mm F/1.4 Di USD lens to celebrate. See all the details on page 6. And our newest mirrorless lens for the Sony full-frame cameras is coming this summer, too! The 17-28mm F/2.8 Di III RXD is a great companion lens to our 28-75mm F/2.8 introduced last year and which was just awarded the TIPA Best Mirrorless Standard Zoom Lens. Read about the new 17-28mm on page 24. There is so much content in this issue to draw inspiration from: Bastian Werner chases storms with his 15-30mm G2. Alyce Bender photographs nature with her two favorite travel zooms on her crop-sensor camera. Tanmay Sapkal showcases his travel imagery shot with his fast full-frame lenses. Desiree and Sara from Stay Salty tour their favorite island, Fuerteventura with Martin Krolop and his 28-75mm RXD to tell a sunny story. And Derrick Zellman shows us how to capture environmental portraits of chefs with his 85mm prime lens along with food photography with the 90mm macro. Be sure you register your new Tamron lenses towards VIP Status. Read about the VIP Club program on page 4 or visit www.tamron-usa.com/vipclub. And don't forget to check out the Skylum Luminar 3 profile on page 38. Tamron Magazine readers enjoy a discount on Luminar 3. See the link in the article. Enjoy photographing your summer travels and tag your images shot with your favorite Tamron lenses #withmytamron for your chance to be posted on @Tamronusa Instagram feed. And as always, if you have story ideas, please email editor@tamron.com. See you again in the Fall!

Sincerely,

Stacie Errera

Stacie Errera
Vice President, Marketing & Communications

COMING SOON! See pages 6 and 24



WATCH TAMRON IN ACTION

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NEWS

TAMRON 28-75MM F/2.8 DI III RXD RECEIVES TWO AWARDS

By Jon Sienkiewicz

Tamron's 28-75mm F/2.8 for Sony full-frame mirrorless continues its domination of award season. The lens was just awarded two more prestigious awards, bringing the total to 8 awards!



Citation Excerpt:
TIPA BEST MIRRORLESS STANDARD ZOOM LENS AWARD

This fast, mid-range zoom for Sony E-mount cameras has specialized glass elements that control aberrations and deliver excellent resolution throughout the entire focal length range. All the lens surface is treated with Tamron's proprietary BBAR (Broad-Band Anti-Reflection) Coating that significantly reduces ghosting and flare. An all-new high-speed AF drive system with an RXD stepping drive delivers rapid, quiet focusing action. The lens features close focusing of 7.5" at the wide setting as well as moisture-resistant coating construction and fluorine coating, making it ideal for outdoor and nature photography. Weighing just 19.4 oz. and being 4.6" in length, it is a highly portable lens for every photographic adventure.



カメラ記者
クラブ賞
Editors Award

Citation Excerpt:
CAMERA GRAND PRIX 2019 EDITORS AWARD

"With a comfortably portable size, it facilitates artistic expression with its shallow depth of field. Its short minimum focus distance makes it incredibly versatile. It makes users feel like carrying no other lens. On top of that, it is conservatively priced. That makes us feel that it was designed from the users' standpoint. A wonderfully balanced lens, it may potentially increase the number of users of full-frame mirrorless cameras."

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TAMRON USA VIP CLUB

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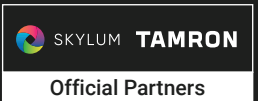
Tamron USA's new VIP Club rewards users who have registered their eligible Tamron lenses through our online warranty registration system since May 2011. There are three VIP Club levels: Silver for those having registered four purchased lenses; Gold for those having registered five purchased lenses; and Platinum for those having registered six or more purchased lenses. Club membership will be evaluated each year to include new members who qualify and to increase the status level of current members if applicable. Get complete rules and program details at <http://www.tamron-usa.com/vipclub>.



SILVER MEMBERSHIP
GOLD MEMBERSHIP
PLATINUM MEMBERSHIP

	Magazine	Lens Cloth	Notebook	Pin	Contest	Rebate	Repair	Skylum Software	Cap	Kleen Kanteen	Vest	Summit
SILVER MEMBERSHIP	✓	✓	✓	✓	✓	\$50	10%	20%				
GOLD MEMBERSHIP	✓	✓	✓	✓	✓	\$75	15%	30%	✓			
PLATINUM MEMBERSHIP	✓	✓	✓	✓	✓	\$100	20%	40%	✓	✓	✓	✓

*Certain exclusions apply, see website for rules and details.



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TOP FEATURES OF THE SP 35mm F/1.4 Di USD

Celebrating the 40th Anniversary of Tamron's renowned SP series lenses.

COMING SOON!

Nikon mount: June 26th / Canon mount: July 25th

To commemorate the 40th Anniversary of Tamron's renowned SP series lenses, which are designed and constructed to deliver the highest levels of performance, we drew upon our accumulated expertise and technologies to create the "ultimate lens," the SP 35mm F/1.4 USD (Model F045). It delivers high resolution, fidelity of point light source and beautiful bokeh. We deployed existing skills, like our refined knowhow for producing bokeh, and combined them with new innovations like BBAR-G2 anti-reflection lens coating. The 35mm F/1.4 lens for full-frame DSLRs embodies Tamron's philosophy for manufacturing and is the finest lens in Tamron's history.

Optical performance that defines the ultimate Tamron lens ever made.

Consummate image quality across the entire frame and edge-to-edge, even at its maximum aperture of F/1.4, just for starters. The optical construction (14 elements in 10 groups) leverages the best of Tamron technology and features a generous arrangement of special glass materials including four LD (Low Dispersion) lenses and three GM (Glass Molded Aspherical) lenses. The design successfully eliminates the effects of chromatic aberrations (which are particularly perilous for high-speed lenses) as well as other optical aberrations to the greatest extent possible



Sophisticated new SP design, high-grade materials

BBAR-G2 Coating

Tap-In console compatible

11.8" MOD for 1:5



Exceptionally reliable, fast and accurate AF.

Featuring Tamron's proprietary USD (Ultrasonic Silent Drive) motor and introducing Tamron's all-new DRC (Dynamic Rolling-cam) mechanism which operates the heavy focusing unit of the large F/1.4 aperture with high speed and accuracy. This breakthrough ensures stable AF performance and improves reliability even under the harsh shooting conditions of professional use, including high and low temperature extremes. All DSLR camera functions are possible when the 35mm F/1.4 is attached to a mirrorless camera via the manufacture's adapter.

Tamron's sophisticated design concepts.

The smoothly contoured body and the texture of fine details reinforce simple operation and ensure intuitive use. The shape boasts a high-grade feel worthy of a next-generation model that's packed with advanced technologies. The form snugly houses the internal components, while the carefully finished Luminous Gold brand ring and painstakingly precise construction speak loudly of the extreme high quality of the lens. Combined with the ergonomic switch box shape, highly legible distance-scale window and sturdy metal mount, the lens boasts a finely-finished rugged and functional design.



NEW SP 35mm F/1.4 Di USD

Model.....	F045	Max. Diameter.....	ø3.19 in.
Focal Length.....	35mm	Length.....	4.13 in (CAN)/ 4.03 in. (NIK)
Max. Aperture.....	F/1.4	Weight.....	28.75 oz. (CAN)/ 28.40 oz. (NIK)
Angle of View (diagonal).....	63°26' (full-frame)	Aperture.....	9 (circular diaphragm)
Optical Construction.....	14 elements in 10 groups	Min. Aperture.....	F/16
MOD.....	11.8 in	Standard Accessories.....	Locking Lens Hood, Pouch, Lens Caps
Max. Mag. Ratio.....	1:5	Compatible Mounts.....	Canon and Nikon
Filter Size.....	ø72mm		

HIGHLIGHTS IN FOCUS: SP 35mm F/1.4 Di USD



Tamron's first SP lens was introduced in 1979.

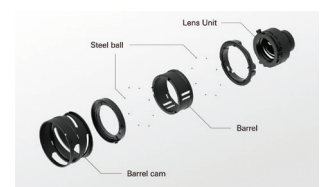


The Finest Lens in Tamron History

Model F045's unprecedented high-resolution image quality and beautiful, appealing background bokeh let photographers capture any scene down to the finest details.

Locking Lens hood

For precise positioning, the included lens hood is equipped with a locking mechanism that prevents it from unintentionally shifting position or coming off at the wrong time.



Exceptionally reliable, fast and accurate autofocus

The AF drive is equipped with Tamron's USD motor. But the real breakthrough is Tamron's all-new Dynamic Rolling-cam mechanism that operates the heavy focusing unit of the large F/1.4 aperture with unparalleled speed and accuracy. This innovation ensures stable AF performance and improves reliability.

PRO TIPS FOR WATER-THEMED PHOTOS

Water, in all of its incarnations, isn't just a calming influence in our often-hectic world—it's also a captivating subject to photograph. Our experts discuss their favorite techniques to help you make a splash with your own H₂O-themed photos, whether you're set on capturing a roaring waterfall, a tumultuous ocean wave, an underwater smile, or dewdrops delicately perched upon a flower.



© Edina Merkel



© Marcie Reif



© Don Mammoser

1 Get close to your subject.

The Tamron SP 35mm F/1.8 VC lens, for example, is perfect for underwater photos, because you can get right up to your subject and still achieve sharp focus. Adjust your settings so it's as if you're shooting above the water in all-natural light.

2 Seek out water droplets wherever they settle.

Often after it rains, the wind has died down, which can be ideal for photographing water on flowers. First, make sure you're not blocking any natural light with your body. Next, isolate a flower or branch section by getting as close as possible to it. Use autofocus to find the focus in the center of whatever you've made your subject, manually fine-tune that focus, then hold your breath and press the shutter. To get as many drops as possible in focus, don't shoot wide open.

3 Shoot right after the sun goes down.

You'll get the most color in the sky at sunset time. Set your ISO high, your aperture wide open, and your shutter speed high to both get the correct exposure and freeze movement. This not only helps with motion blur, but also helps to achieve crisp focus on the water as well.

4 Focus on the details.

Sometimes they tell a story all their own. In this photo seen here of boats in Vernazza, Italy, there was an entire harbor and city scene just above the bobbing vessels. It was a busy spring day, and crowds of people were walking along the seaside promenade. The Tamron 28-300mm VC PZD was the perfect zoom lens for this task. The four boats and lines of buoys provided plenty of photo material, and a bit of a mystery as well. Compositionally, the diagonal line that the upper three boats make and the triangle that's implied if we look only at the lower three boats made for an interesting visual.

5 Don't be afraid to get on the ground.

Take proper precautions, but don't be afraid to lie down, say, on a floating dock, holding your camera down low to the water and using Live View to see what you're doing. Wrap the camera strap around your hand a few times to prevent it from falling in the water. There may be waves splashing against the dock, so keep a towel nearby to wipe down the

outside of the lens and the camera, as well as a lens cloth for the front of the lens. You won't be able to use a tripod shooting from this angle, so make sure the Vibration Compensation feature is on if it comes with your Tamron lens. Use a higher shutter speed and continuous autofocus to capture the action of the waves.

6 Protect your gear.

Water can be really tough on your equipment, especially if you're taking pictures of subjects splashing in the water, so make sure it's adequately covered. Large trash bags work well—you can cover almost anything with those, and they'll protect your gear from getting fried. A simple rain cover will work in most situations, though there are also underwater housings you can experiment with. If you do decide to use an underwater housing, you'll feel more confident knowing your gear is sealed up nice and tight. Just know that you won't be able to adjust your focal length—instead, find your composition by placing space between you and your subject. While you're still above the water, think about the pose you want to capture, take a deep breath, and head under the surface, shooting away until you get what you're looking for.



© Rhonda Coe



© Aaron Anderson

"DON'T BE AFRAID TO GET WET TO GET THE SHOT. SOMETIMES YOU NEED TO BE RIGHT IN THE THICK OF IT TO GET SOME OF THE BEST ACTION IMAGES."



© Tara Ruby



© Roel Nicco Valenzuela



© Paola Ponchielli

7 Sync up exposure times with the mood you're trying to depict.

Using long exposures at night, for example, not only makes the texture of the water silky smooth, but also uses the reflection of even faint light sources to offer an accent of sorts to the composition.

8 Get off the sidelines.

Don't be afraid to get wet to get the shot, which means wearing clothes you feel OK getting soaked in. Sometimes you need to be right in the thick of it to get some of the best action images, like a face getting bombarded with a bubble gun (work quickly, though, before the bubbles pop!). Experiment with different angles, and don't be so quick to clean off your lens—sometimes a bit of sparkly bokeh can be a desirable addition to your photo.

9 Tap into telephoto.

Use the far end of a lens like the Tamron SP 70-200mm F/2.8 VC G2 when shooting subjects like high, powerful waterfalls. Not only will it lend your image an uncommon perspective, it will also prevent water moisture in the air from landing on your lens, as it might if you were shooting closer to the waterfall.

10 Embrace the rain.

When the clouds open up, that can offer one-of-a-kind photo opportunities. The next time it pours, take a ride in a taxi, for example. You can frame up the view out the window, focusing on the water droplets on the glass, and wait for an eye-catching backdrop. With the photo shown here, for example, those glowing neon lights came into view just as another yellow taxi pulled into view as well.

11 Control the water with shutter speed.

If you want to freeze the water, lending it a liquid-crystal look, shoot between 1/2000th and 1/4000th of a second. Many of today's strobes can sync up to 1/8000th of a second, meaning you can use a strobe in the middle of the day and shoot at those fast shutter speeds. If you want the water to have a dreamier, creamier feel, then slow it way down to see what happens—even dropping it to 1/30th will offer appealing results. You may have to increase your f-stop to do so, which increases the depth-of-field, leading to more of the scene being in focus. You can also use neutral density graduated filters to achieve slower shutter speeds, which will allow you to capture some nice movement in the water.

12 Play around with manual focus.

This offers you more control in defining the focal area in your subject, such as seen in the photo here of the glass orb. Even though the f-stop is 7.1, the depth-of-field and bokeh from that angle can still be maintained. Keeping your lens low and straight on a shot like this also adds depth, providing the illusion of infinity on a mirror. This technique works especially well when you're shooting with minimal light, like the shot in the alleyway shown here. Opening up the lens to F/2.8 grabs the maximum amount of light, while keeping the ISO around 800 also allows for more light that's reflecting in the water to be captured, without introducing too much noise in the image.

"USE LONG EXPOSURES AT NIGHT TO MAKE THE TEXTURE OF THE WATER SILKY SMOOTH AND TO USE THE REFLECTION OF EVEN FAINT LIGHT SOURCES AS AN ACCENT."



© Aim Lorejas



© Tara Ruby



© Tim Grey



© Dennis Herrera



© Taylor Varnau



© Vic Buhay



© Dennis Herrera

WHATEVER THE WEATHER

A large angle of view and a rain-proof casing – these core features of the **SP 15-30mm G2** from Tamron are very important to weather photographer Bastian Werner. Here are his impressions of the new ultra wide angle zoom.



SP 15-30mm F/2.8 G2 · 15mm (35mm format) · 30 sec · F/4.5 · ISO 400



SP 15-30mm F/2.8 G2 · 15mm · 0.6 sec · F/5.6 · ISO 800

Bastian Werner was one of the first photographers in the world to test the SP 15-30mm F/2.8 Di VC USD G2. Even before the official release, he was on the road with a pre-production model, testing it out in the field. The new ultra wide angle zoom lens quickly became a firm fixture in the photo bag of the well-known weather photographer. There was hardly a situation where he couldn't use it. We wanted to know what made the lens so special for Bastian and why is it ideal for professional weather photography.

Why is the SP 15-30mm F/2.8 so interesting to you as a weather photographer?

Bastian Werner: Almost all weather phenomena takes place in a wide section of the sky, so I need an ultra wide angle lens with excellent image quality. In theory I could use a prime lens, but the Tamron SP 15-30mm G2 is practically the same while also allowing me to fine-tune the composition with its variable focal length.

What is the practical advantage of the large angle of view?

Bastian Werner: Because I photograph storms, I don't have much time to take each photo. After a few minutes,

a cell could have moved on. Cloud movement is another consideration. These two factors mean I can't always take a panoramic photo. This is why I need the wide angle of view provided by the 15mm focal length to capture the biggest possible section of the sky.

The new AX coating is new to the SP 15-30mm G2. Does this really result in higher quality in practice?

Bastian Werner: The AX coating lets me capture lightning with maximum aperture with a little more sharpness. This surprised me again in comparison with the previous model. You can actually see the difference in quality with the naked eye, not just in a laboratory.

What do you think of the new design of the SP 15-30mm G2?

Bastian Werner: I like that the new design fits with the other SP lenses from Tamron. I think the focus ring and zoom ring on the lens are especially well-made. Both are easy to grip, so I don't turn the wrong ring by accident, even at night.

Do you use the image stabilizer? It's helpful in some situations.

Bastian Werner: The new image stabilizer is probably the best new feature in this lens. It's very dark around the weather fronts, of course, and the short time window I have to take a shot means I often can't use a tripod. So it surprised me that I could still take sharp pictures by hand even with a 0.5 second exposure at 15mm. This saves me a few ISO stops and actively improves image quality.

PHOTOS: BASTIAN WERNER

"THE NEW IMAGE STABILIZER IS PROBABLY THE BEST NEW FEATURE IN THIS LENS."



"I NEED THE WIDE ANGLE OF VIEW TO CAPTURE THE BIGGEST POSSIBLE SECTION OF THE SKY IN ONE SHOT."



SP 15-30mm F/2.8 Di VC USD G2

Focal length (35mm)..... 15-30mm
Aperture f/2.8
Minimum object distance 11"
Max. Image ratio..... 1:5
Length..... 5.7" CAN/5.6" NIK
Weight..... 39.2oz. CAN/ 38.8oz. NIK

**KNOWLEDGE FROM EXPERIENCE:
HOW TO TAKE SUCCESSFUL AND SPECTACULAR WEATHER PHOTOS**

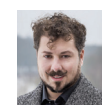
A good weather photographer needs to be a good meteorologist as well. Unlike in a studio, light cannot be used to change the weather. If you want to succeed in this kind of photography, you have to know when the best time is to get on the road to capture the subject you want in the right light and in the right weather.

"Be more focused in your photography!" is therefore Bastian Werner's first tip. Instead of just setting off and relying on luck, he studies

weather reports and satellite images. Even sunrise and sunset, which are among the basic tools of a landscape photographer, can be predicted very precisely using light paths and the height of clouds.

"A sure sign of a red sunset about to set in is sunlight that appears suddenly in the evening of an overcast day," Bastian Werner explains in his book, "Photography with Wind and Weather". In the book, he uses scientific knowledge to explain what you should look at in detail.

ABOUT: BASTIAN WERNER



The photographer, born in 1993 in Südhessen, has dedicated his life to our weather – and in doing so, has taken weather photography in Germany to a new level. Following the release of his book, "Photography with Wind and Weather", his illustrated book "Stormchaser: the hunt for weather extremes in Germany" was then published last year. He also regularly teaches his extensive knowledge in presentations and workshops. www.bastianw.de

ANDRÉ COSTANTINI



André Costantini has been a professional photographer for over 20 years and has served as Creative Consultant to Tamron since 1999. His photographs focus on mood, gesture and simplicity. Some of his clients include the American Repertory Theatre, Tippet Rise, The Discovery Channel and Epix. He has taught workshops all over the United States on film making and photography.



70-210mm F/4 Di VC USD





90mm, F/2.8, 1/250th sec., ISO 1600

CAPTURING THE CRAVE

Derrick Zellmann gets viewers' mouths watering with the tasty dishes—and the culinary masters who create them—in front of his **Tamron SP 85mm F/1.8 VC** and **SP 90mm F/2.8 Macro VC** lenses.

Derrick Zellmann has become an in-demand portrait photographer in Boston, capturing everyone from artists and musicians to athletes and local firefighters. Seven years ago, he added food photography into the mix, and he's been documenting the region's delectable dishes and the personalities who create them ever since. "Just like with my other portraits, whether I'm taking a picture of an executive chef, a farmer, or a pastry chef, I'm trying to pull out the character of that person, both by forging an intimate connection between the viewer and the subject, and also by taking an environmental portrait that shows enough of their background to paint a

more complete picture," he says.

When he shoots the food itself, Derrick's main goal is to make his subject irresistible. "I want to create a craving for the viewer," he says. "I think the biggest compliment I ever got was when a vegetarian who'd seen a photo I'd taken of a steak said they were tempted to break from their vegetarianism."

Derrick—who typically uses the Tamron SP 85mm F/1.8 VC lens for his portraits and the Tamron SP 90mm F/2.8 Macro VC lens for his food photos—has also forged a unique photographic path with what he calls his "what if" photos. "I go into a shoot knowing the specific pictures I'm expected to come out with,

but the whole time I'm thinking about an image that might be a little more unconventional," he says. "I'll save these 'what if we tried this' photos till the end, when the subject and I are really comfortable with each other."

That approach paid off when he photographed Matt King, the executive chef for Boston's Smith & Wollensky steakhouse. "I'd seen the restaurant's famous 'Swinging Tomahawk Rib-Eye' steaks when I'd come in, so at the end of our shoot, I pitched the idea to put Matt in front of the wood walls in one of the restaurant's banquet rooms, train a dramatic one-light blast on him, and have him simply smile and swing that

"I THINK OF MY SHOOTS ALMOST LIKE A PRODUCTION. I'LL GIVE THE 'STAR' THE MAIN FOCUS, WHILE THE REST OF THE ELEMENTS PLAY A SMALLER ROLE WITHIN THE PHOTOGRAPH."

tomahawk steak over his shoulder like he was going to work. He looked at me, grabbed the rib-eye—which was bleeding all over the place—and said, "Let's do it."

Derrick did the same with Elyse Purbaugh, the owner of Weesh Bake Shop. "Elyse creates the most incredible baked goods with beer and spirits, doing things like fermenting whiskey into blueberry frosting," he says. "We were so at ease by the end of the shoot that I asked her to grab a doughnut and a bottle of Jack and ham it up a little. It turned out to be one of the best shots we got that day."

PHOTO TIPS: FOOD PHOTOGRAPHY AND ENVIRONMENTAL PORTRAITS

Prompt relaxation with the "10-minute rule."

This means don't take any pictures at all within the first 10 minutes. Just talk to your subject, or catch up with them if it's someone you've already worked with. By forming that rapport, they'll be more comfortable in front of your camera. Plus, I keep my camera completely hidden during those 10 minutes. Many people have the same level of fear and anxiety at being photographed as going to the dentist, and you wouldn't want the first thing you see at the dentist's office to be the drill.

Incorporate their tools of the trade.

When I first started studying photography, one of my instructors said that if you see your subject struggling, give that person something to hold, whether it's their favorite knife or a cooking tool. That's the security blanket that will help them to relax. You'll see what I call the "shoulder drop": Hand them their tool, and their upper body and shoulders will almost immediately fall into a more relaxed, inviting posture.

Know when to zoom in and when to pull back.

When you're shooting an environmental portrait, it's tempting to want to include as much background as possible in the photo—and that may often be warranted. But sometimes the story is even more compelling on the person's face: their wrinkles showing the time that's gone by, or a dramatic stare that makes you wonder



85mm, F/2.0, 1/125th sec., ISO 100



90mm, F/2.8, 1/250th sec., ISO 800



85mm, F/2, 1/320th sec., ISO 160

what they're thinking. That's when you should zoom in for a more intimate close-up. Even going in tighter with the 90mm rather than the 85mm can tell a completely different story.

Encourage "authentic thinking" in your poses.

There's often an expectation that portrait subjects have to be sitting with great posture, staring straight into the camera.

But sometimes a powerful expression can come from your subject looking elsewhere. I was photographing Daniel Bruce, the head chef for Boston's Meritage, for the 30th anniversary of the Boston Wine Festival he founded. I wanted to evoke an expression as if he were looking back in time, remembering when he first started the festival and how it had evolved since. To make him more comfortable, I had him look away from the camera and out the window toward Boston

PRACTICE



85mm, F/2.2, 1/400th sec., ISO 160

Harbor. I saw him relax and literally start thinking. Sometimes you can only capture an expression like that by having your subject look away from the camera.

Experiment with lighting.

For my portraits, what type of lighting I use depends on what the assignment is. If it's something more dramatic or dynamic, I might use strobes; if it's something quieter or more intimate, it might be window light. Overall, it's simply looking at the direction of light that flatters your subject most. My other

suggestion is to place just as much attention on where the light isn't hitting as where it is hitting. It's easy to throw on a strobe, point it in the general direction of your subject, and hope for the best, but massaging that light to only hit certain vital areas will produce a more captivating photo.

For photos of the dishes themselves, I think there's a misconception that all food should be lit with nice, soft light with very little tonal difference. While that may be safe and "pretty," instead play around with hard light and soft light to see if you can come up with something unexpected.

Figure out who your "star" is.

I think of my shoots almost like the production of a movie or a play, and who's the main character. I'll give that star the main focus, and while the rest of the elements won't be totally out of focus, they'll play a smaller role within the photograph. The octopus itself is the star of the photo here, with its texture and circular form center-stage, so the focus will start there before I lead the viewer on a journey down through the photo to the vegetables and starches on the plate. In the sorbet photo, I want the viewer to center on the details of the raspberry, so that becomes the star in that image.

Find the most "craveable" angle.

Deciding how to shoot your dish means figuring out what the most appetizing part of it is. Take the burger shown here, for example. If I'd shot it from above, you'd see a perfectly circular bun, and...

that's it. Not very exciting. However, if I shot it from the angle you see here, you'll see all of its ingredients, including the egg and its yolk dripping down the side. The octopus photo was the exact opposite—that actually called for shooting it from above, because compositionally it highlighted the circular swoop of the octopus, complemented by the colors of the plate it was on.

As for the pasta dish with the herb mascarpone cheese melting on top, that's a signature dish at Alma Nove, a Boston-area restaurant owned by the Wahlberg brothers that's also renowned for its wine pairings. I didn't want the wine to overshadow the dish itself, but I still wanted to include it, so that's why I shot it from the angle I did here.

Seek out a complementary background.

You want a balance so that the textures, colors, and tones support your story or mood, but in a way that doesn't take away visual interest from the main dish. One way I do this is to assess the "level of fancy" of the food, and what you want to impart about the location where the meal is being served. For instance, with the pasta dish, it's a dish with high-end ingredients, so I wanted a more refined, simplified background. With something like the burger, though, that's simply oozing with juice and egg yolk, the background can be a little more fun or rustic.



90mm, F/2.8, 1/250th sec., ISO 1600

90mm, F/3.5, 1/250th sec., ISO 1250



PRACTICE



90mm, F/3.5, 1/125th sec., ISO 400



85mm, F/6.3, 1/125th sec., ISO 125

Make sure your colors are accurate.

That means making sure your white balance is spot on, and your lighting is consistent; you don't want competing color temperatures. That gives you the ability later on to push colors in various directions, which could mean tweaking the intensity or saturation, or enhancing just one set of colors in an image. The sorbet image is a perfect example. By using a device that ensured my white balance was perfect, I was then able to later enhance the reds to create that super-punchy color without disturbing the other colors, like in the soft vanilla cone.



SP 85mm
F/1.8 Di VC USD

SP 90mm
F/2.8 Di VC USD
MACRO 1:1

ABOUT: DERRICK ZELLMANN



Derrick Zellmann is a Boston-based Food & Portrait Photographer. His images of the region's most crave-able culinary dishes and the top chefs who create them have been featured in magazines and publications both locally and nationally. His experience working with a variety of clients from top restaurants to national food brands has also given him the opportunity to work on several exciting campaigns and projects.



85mm, F/2, 1/800th sec., ISO 320

PHOTOS: DERRICK ZELLMANN



85mm, F/2, 1/125th sec., ISO 400

TOP FEATURES OF THE 17-28mm F/2.8 Di III RXD

The first compact, fast wide-angle zoom perfectly matched for Sony full-frame Mirrorless Cameras

COMING SOON!

Go ahead, take it all in. This exciting new high-speed, ultra-wide-angle zoom adds new perspective to photographing landscapes, cityscapes, groups of friends and close interiors. For the creative spirit, it's dripping with possibilities. And for conventional shooters, it's a license to add excitement to every shot. Featuring a large aperture that doesn't shrink as you zoom, extreme compact size, enhanced close focus capabilities and superb image quality, the 17-28mm F/2.8 lens for Sony E-mount was designed exclusively for full-frame mirrorless cameras.

Where large aperture (F/2.8) meets small filter size (67mm).

Compact size you can take anywhere—and everywhere. The captivating 17-28mm zoom range was precisely designed to be the smallest size and lightest weight in its class* —just 3.9 in (99mm) long, and weighing only 14.8 oz (420g). The exquisite handling and remarkable portability, combined with superior optical performance, truly allows you to enjoy your mirrorless system camera to the maximum.



*Varies between camera bodies

HIGHLIGHTS IN FOCUS: 17-28mm F/2.8 Di III RXD



Pair with the 28-75mm F/2.8 Di III RXD
Combine with the 28-75mm (A036) and cover from 17mm ultra wide-angle to 75mm telephoto with a total weight less than 35oz. Both models have a filter diameter of 67mm, so they can share filters and caps.



Superior close-up shooting performance empowers creativity
The 17-28mm zoom features a MOD (Minimum Object Distance) of 7.5 in at the wide 17mm end, rendering a maximum magnification ratio of 1:5.2. At the tele end, the MOD is 10.2 in and the maximum magnification ratio is 1:6.

Compact design, yet outstanding performance
Despite its compact size, it offers outstanding optical performance. Strategically deployed LD (Low Dispersion) and XLD (eXtra Low Dispersion) lens elements thoroughly suppress chromatic aberration.

Moisture-Resistant Construction and Fluorine Coating
Moisture-Resistant Construction and a hydrophobic Fluorine Coating (that repels fingerprints and dirt) provide extra protection when shooting out of doors.



High performance autofocus plus extreme high resolution.

The newly designed RXD (Rapid eXtra-silent stepping Drive) AF drive motor helps you stay focused on the action. A sensor that accurately detects the position of the lens enables high-speed and precise AF, which is ideal when shooting continually moving subjects or recording video. Perfect for street shooting and grab shots of groups of friends. Plus, strategically deployed LD (Low Dispersion) and XLD (eXtra Low Dispersion) lens elements thoroughly suppress chromatic aberration. Leveraging camera functions**, the new 17-28mm F/2.8 provides excellent optical performance matching the latest high resolution image sensors from edge-to-edge throughout the entire zoom range. The

17-28 zoom is fully compatible with various camera-specific features including Fast Hybrid AF and Eye AF.

Close-up shooting like you can't even imagine.

An amazing MOD (Minimum Object Distance) of only 7.5 inches delivers a maximum magnification ratio of 1:5.2 when set at the 17mm wide-angle position. This means your images can emphasize the perspective unique to ultra-wide-angle lenses and still show near objects close-up. And you can produce unique expressions with a shallow depth of field distinctive to high-speed lenses by opening the aperture when you move in close. Versatile, functional and sensational—all at the same time.

* Among ultra wide-angle zoom lenses with an F-stop of F/2.8 or faster for full-frame mirrorless cameras. (As of July, 2018; Tamron)
** When used with the camera's lens correction functions enabled.



NEW 17-28mm F/2.8 Di III RXD

Model.....	A046	Max. Diameter.....	ø2.87"
Focal Length.....	17-28mm	Length*.....	3.9 in
Max. Aperture.....	F/2.8	Weight.....	14.8 oz.
Optical Construction.....	13 elements in 11 groups	Aperture.....	9 (circular diaphragm)
MOD*.....	7.5 in	Min. Aperture.....	F/22
Max. Mag. Ratio*.....	1:5.2	Standard Accessories.....	Lens Hood, Lens Caps
Filter Size.....	ø67mm	Compatible Mounts.....	Sony e-mount

*At the 17mm wide end

FUERTEVENTURA ROAD TRIP

Two models, one peak zoom. Desiree and Sara from Stay Salty on tour across their favorite island, Fuerteventura. They took with them Martin Krolop and the Tamron **28-75mm F/2.8 Di III RXD**.



28mm · 1/500 sec. · F/2.8 · ISO 400



56mm · 1/8,000 sec. · F/2.8 · ISO 100

Fuerteventura is also known as the 'silent island'. Located in the middle of the Atlantic, the second largest island in the Canary archipelago offers a multitude of wonderful natural landscapes and beautiful beaches.

Desiree Timm and Sara Stefan-De Miguel had the latter highest on their wish list on their road trip. The model duo, who offer exclusive photography trips and events under the name 'Stay Salty', drove all over the island on the hunt for new locations with a Jeep Wrangler Sahara (200 HP). In the back seat was Cologne photographer and blogger Martin Krolop, who documented the tour with his Sony Alpha camera and

the new Tamron 28-75mm F/2.8 Di III RXD. "We had just tested the lens and were really excited by the quality, so we asked Tamron to extend the rental to cover this trip. No problem!"

Krolop didn't have a set plan when the small group thundered out of the Aeropuerto de Fuerteventura in the 200 HP beast. "Admittedly, just going for a spin isn't usually my thing," Krolop explains. "But this time, I was relying on the pair to hopefully drive to the right places instinctively." Ultimately, Desiree and Sara are professionals and specialize in driving photographers to extraordinary locations on the island.

The beaches of the Jandia peninsula in the south of the island are a particular

Full throttle – away! The Jeep Wrangler has some decent power under the bonnet. The ultra-fast shutter speed means even the fast-flying stones are still sharp as a tack. The new 28-75mm F/2.8's high resolution lets you pick out even the smallest individual grains of sand.

highlight. The kilometre-long desert landscape of Corralejo is a paradise for water sports enthusiasts.

Reportage photography as a field test

"After the first test in Cologne, I was really excited about how the fast standard zoom lens worked in practice. Because it's a typical universal zoom for discerning photographers, I tested it with some travel reportage photography as one of several applications," Krolop says. "True, the technical specifications of the 28-75mm F/2.8 Di III RXD aren't amazing at first glance – it's just a very versatile standard zoom. However, it's the first Tamron lens for mirrorless full-format cameras, which makes it interesting for all Sony Alpha photographers – especially because it's priced so competitively."

After he had taken a few pictures from the Jeep in action, Krolop took a few portraits of the two models. He worked mainly with the aperture set at F/2.8 to test the resolution performance in the extreme range. "The image results on the 42-megapixel sensor just blew



28 mm · 1/8000 sec. · F/2.8 · ISO 100

The 75mm focal length is ideal for portraits. At an F/2.8 aperture with the full-format sensor in the Sony Alpha camera, it makes the subject pop out of a very attractive background blur (the 'bokeh' effect).



75mm · 1/2,000 sec. · F/2.8 · ISO 100

PHOTOS: MARTIN KROLOP



75mm · 1/320 sec. · F/2.8 · ISO 100

"THE IMAGE RESULTS ON THE 42-MEGAPIXEL SENSOR JUST BLEW ME AWAY."



39mm · 1/250 sec. · F/2.8 · ISO 100

The zoom of the 28-75mm F/2.8 Di III RXD covers the most commonly used focal lengths. The lens is suitable for both landscape shots and portraits, even under challenging lighting conditions. Because of its short minimum object distance of 7.5" in wide angle, it can even be used for close-up shots in an image ratio of 1:2.9.

me away," he says. "When it came to sharpness and aberrations, the optical quality of the lens is so much better than I could have expected." The reason for the high image quality is the special glass elements, such as the XLD (eXtra Low Dispersion) lens. This is made from a special glass with an extremely low color dispersion index for maximum sharpness and compensation of chromatic aberrations.

The lens can handle even demanding backlit shots, such as photos with the sun directly behind the model, without

any appreciable loss of contrast. The coating effectively prevents scattered light and reflections inside the lens.

Excellent resolution and precise focus

The autofocus system also contributes to the high-quality sharpness; it is run by an RXD stepping motor. A sensor continually detects the lens's current focus setting, achieving quick, precise and quiet focusing. The AF shows its strengths best with moving subjects. "What struck me was how amazingly

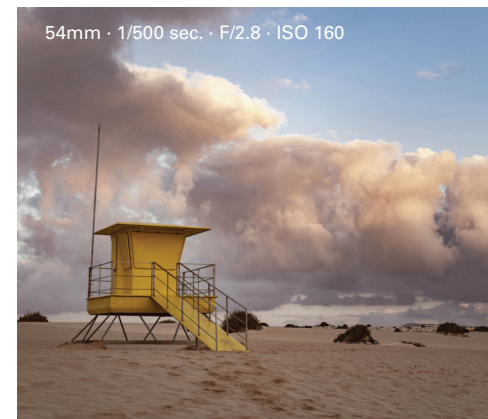
compact and light the 28-75mm Di III RXD is, despite its F/2.8 speed," says Krolop.

The pictures from Fuerteventura speak for themselves. Back on the plane, Krolop is more than satisfied with the results. The experienced blogger's conclusion: "The attractive price combined with the optical quality and dimensions make the 28-75mm F/2.8 the perfect lens for a high-resolution full-format mirrorless camera."

"WHAT STRUCK ME WAS HOW AMAZINGLY COMPACT AND LIGHT THE 28-75MM DI III RXD IS, DESPITE ITS F/2.8 SPEED."



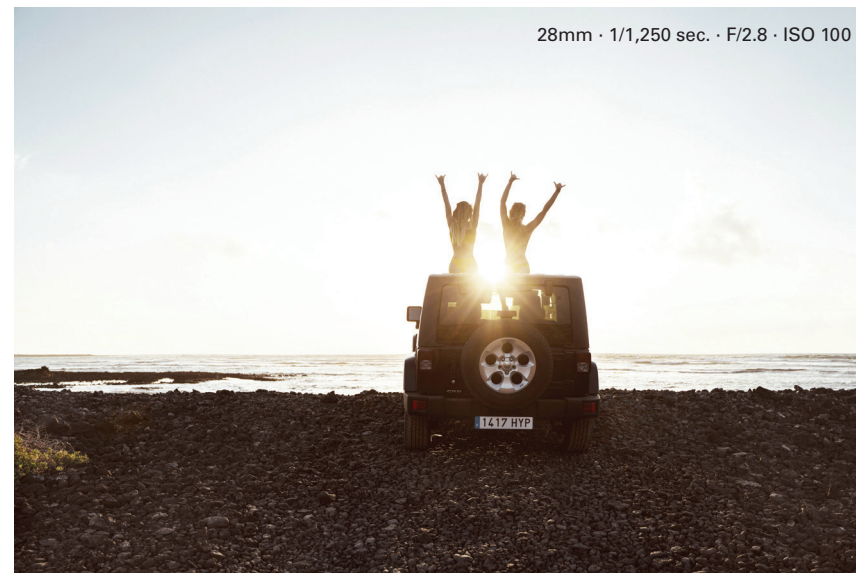
59mm · 1/800 sec. · F/2.8 · ISO 320



54mm · 1/500 sec. · F/2.8 · ISO 160



54mm · 1/500 sec. · F/2.8 · ISO 160



28mm · 1/1,250 sec. · F/2.8 · ISO 100

PHOTOS: MARTIN KROLOP

ABOUT: MARTIN KROLOP



Photography is the cause for my inner drive in life. It pushes me forward and gives me the ability to express myself.

I love the creative freedom which I can express through pictures. Especially in People-Photography where the collaboration between model and photographer can make a unique and special moment that is captured forever. But photography gives me more than just beautiful pictures and moments. Through my teachings I've also created great friendships. Sharing with others changed me and the style of my pictures to a degree I could never accomplish on my own.

MOTHER NATURE'S SON

Tanmay Sapkal uses his Tamron **15-30mm VC** and the **SP 24-70mm VC G2** lenses to capture landscape photos that draw the viewer into the scene with him.

PHOTO: TANMAY SAPKAL

24-70mm (56mm), F/11, 30 sec., ISO 100



15-30mm (15mm), F/14, 1/160th sec., ISO 125

Growing up in Bombay, Tanmay Sapkal had a father who led hiking expeditions, and a mother who loved art. "It seems natural, then, that I would inherit a love for all things outdoorsy and artistic and end up becoming a landscape photographer," he says. After moving to the US in 2016—first to Atlanta, and then to the San Francisco Bay Area, where he now lives—Tanmay took a deeper dive into photography, and he started taking his landscape photography especially seriously.

"I've been all around California, as well as a good portion of the central US, including many national parks," he says. "Going forward, I hope to explore more of the East Coast, and then Canada, South America, and Africa. My goal when I take pictures in these various locations is to capture the singular inspiring moment about a place. If I see something that makes me go 'wow,' I try to capture that feeling in my photos so others can feel it, too."

Always in his gear bag is the Tamron SP 15-30mm VC wide-angle and the SP 24-70mm F/2.8 VC G2 lenses. "The 15-30 is essential for anyone who wants to try their hand at landscape photography," he says. "The focal length of 15mm is almost as wide as it gets, allowing you to really change the perspective of how the scene looks. The 24-70, meanwhile, is my go-to lens. If I'm hiking or going on a trip where I can only bring one lens, this is the one. It's super-sharp and focuses really fast. Plus, both lenses

are lightweight and easy to carry around, which is important when I'm traveling."

Before he heads out to his destinations, Tanmay makes sure he knows the lay of the land by doing online scouting. "Because I usually like to arrive to take pictures before sunrise, when it's pitch black, I have to know how to get from my car to where I want to shoot," he says. "I also need to know what kind of terrain I'll be dealing with, both for safety and photographic purposes."

Checking the weather for the area he'll be shooting in is also key. "I always check to see if I'll have clouds on the day of my shoot, since having dramatic skies always adds to my photos," Tanmay says, adding that even with the help of the apps, finding ideal conditions can be tricky. "When I visited the Maroon Bells mountains in Colorado, I went to this spot three mornings in a row and although there were clouds, I didn't get any direct sunlight on the mountains. When some light finally broke through, that's when I got the shot I wanted."

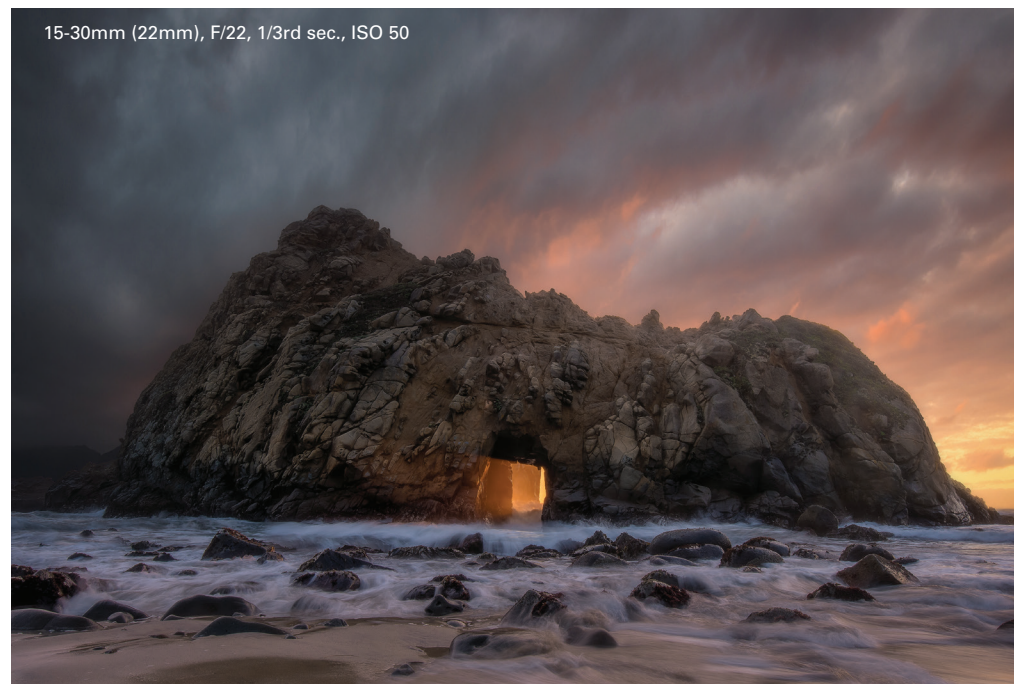
At Big Sur's Pfeiffer Beach, Tanmay had to wait out a sky that was too overcast. "Many photographers come here to shoot at sunset, when the last rays of sunlight pass through the arch in Keyhole Rock," he says. "On the day I shot this, the skies were clear when I started, but by the time I got to the beach, the sky was completely clouded over and stormy. But I still stuck around, hoping I'd get lucky. And sure enough, just enough light broke through to fill the arch, with those stormy clouds all around. It allowed me to offer a different kind of photo than what people usually see from this place."

Depending on his subject, Tanmay tries to highlight the foreground if there's something compelling. "On the morning I hiked up to Glacier Lake, the sky was hazy and the mountains in the background were obscured because of the wildfires happening in the area," he says. "The shapes of the rocks in the foreground, however, caught my eye. I wanted to highlight that and show how they continued into the water and then merged with the background."

Tanmay has learned from experience that what appears to be an ordinary scene can transform into an extraordinary one, depending on the time of day. "Take this photo at Mammoth Lakes, in the Sierra Nevada mountains," he says. "This particular view isn't that stunning



15-30mm (24mm), F/16, 15 sec., ISO 50



15-30mm (22mm), F/22, 1/3rd sec., ISO 50



24-70mm (32mm), F/11, 30 sec., ISO 100

"MY GOAL WHEN I TAKE MY LANDSCAPE PHOTOS IS TO CAPTURE THE SINGULAR INSPIRING MOMENT ABOUT A PLACE, THAT MOMENT THAT MAKES YOU SAY "WOW".

during the day, but in the morning, it looks wonderful—everything turns this fantastic pink at sunrise, and the hot springs present as a beautiful turquoise blue, with steam coming off the water's surface. This is one of my favorite photos of all the work I've done."

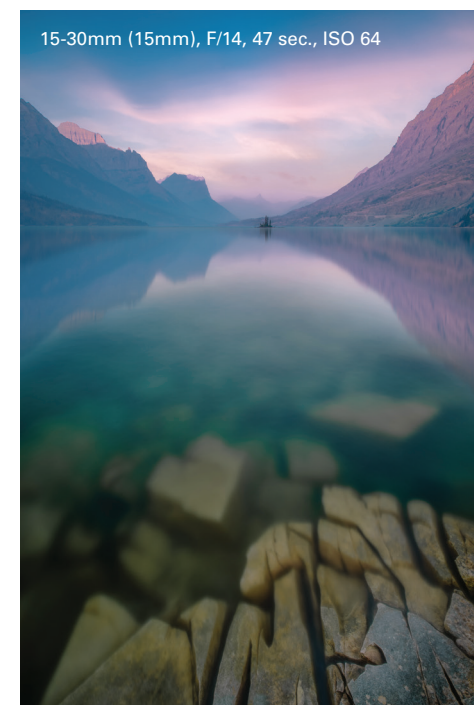
Arriving at California's Mobius Arch in the Alabama Hills at just the right moment provided him with a similarly stunning opportunity. "I took this photo about 30 minutes before sunrise, framing the mountains in the background using the natural element of the rock formation itself," he says. "At that time of day, the alpenglow was lighting up the mountains with this spectacular color. They're usually a pretty nondescript whitish-gray."

Capturing a shot you've long pined for sometimes just requires a little luck, a little help from Mother Nature, and a little persistence. "I'd known since I moved to the Bay Area that I wanted to capture a quintessential Golden Gate Bridge photo," Tanmay says. "But even though I've been here for more than three years, I was never able to get the decent sunrise or sunset photo I wanted—it always seemed to be cloudy whenever I was there. It finally came together in this image I took from the Battery Spencer overlook. I was lucky enough to capture this while the lights were on on the bridge itself, which makes it stand out a little more."

And when Tanmay visited the Pigeon Point Light Station, one of the country's tallest lighthouses, about 50 miles south of San Francisco, he knew the sun was going to align so it would descend right next to the lighthouse, thanks to his weather app—but he didn't think the sun itself was going to play a prominent role in the final photo. "I figured that my favorite image was going to come from capturing all of the colors at sunset reflected in those clouds," he says. "But then, when the sun finally set, I was able to get this lovely starburst. This ended up being the photo I liked best from that evening."

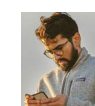


24-70mm (35mm), F/10, 1/13th sec., ISO 50



15-30mm (15mm), F/14, 47 sec., ISO 64

ABOUT: TANMAY SAPKAL



Tanmay is a travel and landscape photographer based in the San Francisco Bay Area. When not

traveling, he works for Apple as a hardware designer. Born and raised in Mumbai, India, he has lived in the US for the past 5 years. His first foray into photography was through traveling with his parents to remote locations in India. He started out by doing street and fine-art abstract photography which later naturally culminated into fine-art landscape genre because of his love for travel and the wilderness. Lately, he's been maintaining a list of all the places he wants to visit and photograph, and has been crossing stuff off of it one at a time.

TEAL GARCIA



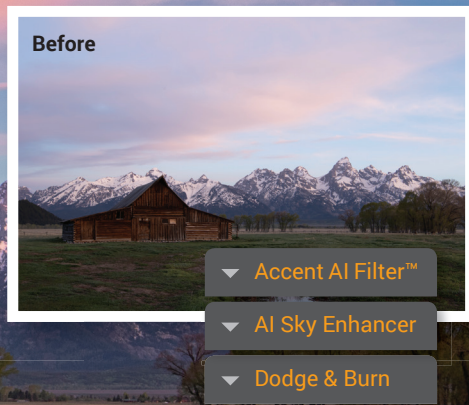
Teal Garcia is an award winning and internationally recognized portrait photographer specializing in genuine moments and "unposed" family portraiture. The Arizona native, currently residing in Hawaii on the island of Oahu, loves getting inspired by the tiny in between moments that we all tend to miss.



SP 35mm
F/1.8 Di VC USD

AMPING UP THE GREAT OUTDOORS

Images by Lisa Langell



With Luminar 3 photo-editing software and the Luminar Flex plug-in, Lisa Langell brings out the best of every nature, landscape, and wildlife photo.



"Two filters and 15-seconds to perfection."

Lisa Langell has taken what she calls a rather "serpentine" path to the landscape, nature, and wildlife photography she's now known for. Though she has been continually passionate about photography since she was a child, she was a floral designer for 15 years, and then a psychologist who worked with kids with learning disabilities. She started her photography business part time in 2010 and moved to photography full time in 2015. All of her past experiences still inform the creative work she does today. "In my work as a floral designer, I learned a lot about styling and design," she says. "And a background in psychology doesn't hurt, either. There were no missteps. I'd always wanted to be a photographer full time, but life took me in all the directions I needed to go to be able to do what I do well now."

To help capture her landscape and wildlife images, Lisa relies on an invaluable foursome: her Tamron SP 15-30mm VC G2, SP 150-600mm VC G2, 100-400mm VC, and 70-210mm VC lenses. "The 15-30 wide-angle lens has opened up such a wonderful world for me in my landscape photography," she says. "It's super-sharp, even on the edges and in the corners, and the Vibration Compensation allows me to take photos handheld, even in low light. The 150-600 is my go-to for wildlife, because it's sharp, unobtrusive, and really light (it's less than 5 pounds). That's important when I have to travel in tiny float planes for my Alaskan wildlife and bear tours, but can't bring a lot of luggage due to the weight limitations. The 100-400 and 70-210 lenses are terrific supplemental lenses when I don't need as much reach as the 150-600."



"The sliders are intuitive and easy to use, and you can fine-tune whatever parts of the image you want. The time it saves is phenomenal."

— LISA LANGELL

Lisa turns to Skylum's Luminar 3 photo-editing software and Luminar Flex plug-in to enhance and draw out all the details of her images. "Luminar takes your photo and brings out the best of everything embedded within it," she says. "The sliders are intuitive and easy to use, and you can fine-tune whatever parts of the image you want. The time it saves is phenomenal—it can take as little as 15 seconds in an image to make all the adjustments I wanted."

The "smart" technology driving Luminar's Accent AI filter offers Lisa instant image enhancement on her photos, using one simple slider to quickly punch up saturation, contrast, shadows, highlights, and more. "My photo of Schwabacher's Landing in Grand Teton National Park, which I took with the 15-30, gave me a lovely reflection, but it was contrasty," she says. "Accent AI helped me bring much of the detail out in the darker areas of the trees."

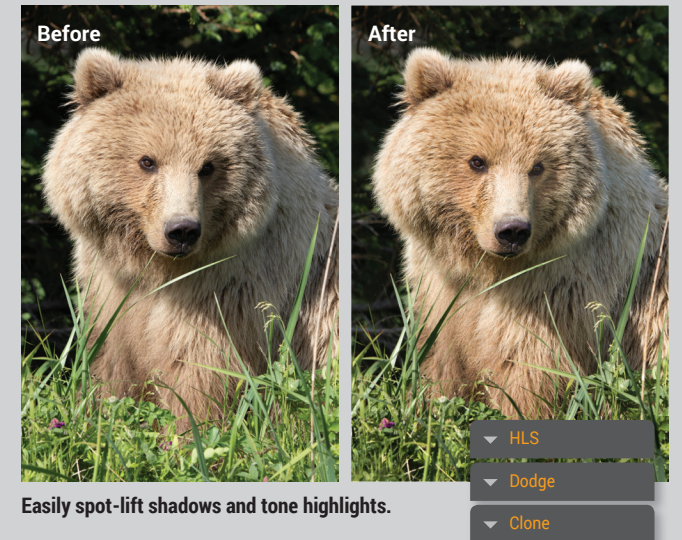
Meanwhile, when Lisa shot the T.A. Moulton Barn on Mormon Row, she witnessed an incredibly pink sky, but it didn't translate exactly the way she wanted in her camera. "Accent AI helped me bring those colors to life," she says. "I also used Luminar's Sky Enhancer on both of those images, a filter that instantly analyzes and enhances each sky scene based on its individual texture, color, and size."

Using the Accent AI filter was also critical in tweaking Lisa's photo of a bat dining on the nectar of an agave plant in Arizona. "We set up a four-flash system on a laser trigger to capture the bats at night," she says. "I didn't want the flash to be too bright to blow out the agave, so I had to bring the lightness of the bats up a little more. Accent AI helped me do that."

When Lisa captured a photo of a brown bear sow with her 150-600 at a recent Alaska workshop, she'd hoped to get an intimate close-up of the bear's face. "I'm a big fan of getting my viewers to connect with the animal's eyes, but in this case, the bear's left eye (on the right in the photo) was in shadow,"

she says. "So I used the Luminar HSL filter, which adjusts hues, saturation, and luminance to balance an image's tones. Then I used the Dodge tool to lighten up the face, as well as the Clone tool to get rid of a few stray pieces of grass to clean up the experience for the viewer."

In her photo of a hummingbird taken with the Tamron 100-400, Lisa found that even carefully shooting with flash against white posterboard didn't always provide the completely white background she desired. "Using Luminar, I brightened the background a bit, as well as the bird, then used Luminar's Details Enhancer filter, which I often use in my wildlife photos to make feathers and fur pop," she says. "It really makes the bird's feathers in this shot stand out. Using Luminar offers me such a rich experience. I'm always excited to see what I can create with it in combination with my Tamron lens suite."



Easily spot-lift shadows and tone highlights.



Enhance color and selectively lift exposure to finish the vision.



Before

After

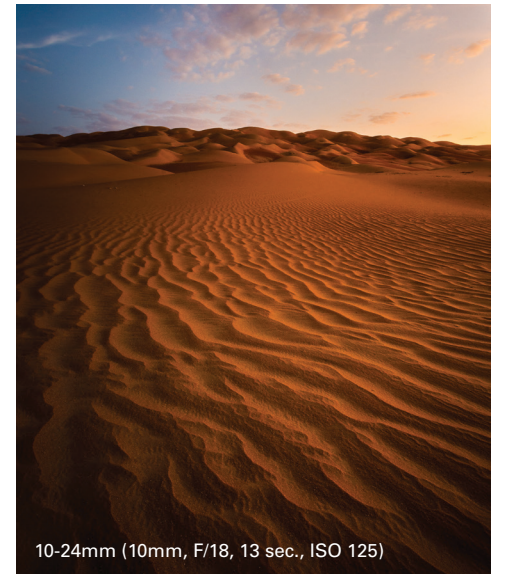
Lift highlights and enhance details in two simple steps.

For more information go to <https://skylum.com/tamron>

THE PULL OF THE WILD

Alyce Bender entices viewers into global environments through photos taken with the **Tamron 10-24mm VC HLD** and **18-400mm VC HLD** lenses.

18-400mm (400mm, F/6.3, 1/100th sec., ISO 250)



10-24mm (10mm, F/18, 13 sec., ISO 125)

Growing up, Alyce Bender was constantly immersed in National Geographic magazines, her Kodak point-and-shoot in hand, never able to resist the pull of the landscapes and wildlife before her. Today, the Las Vegas photographer continues to indulge that passion, traveling the world to capture images she hopes offer inspiration and raise ecological awareness.

"My focus is on capturing clean, bright images that help bring viewers into a location, so they can connect with the environment even though they aren't there," she says. "It helps that I love to travel—I'm actually living out of an RV right now. Not only do I travel all over Nevada, but I've recently headed over to see the flower super bloom in California, flown to Iceland to check out the iconic Vestrahorn mountain, and ventured into the UAE's Empty Quarter, the world's largest uninterrupted sand mass."

Lens choice is critical for this roving photographer, and the Tamron 10-24mm VC HLD wide-angle and 18-400mm VC HLD lenses give her the flexibility she needs when she's on the road. "I love the focal range on the 10-24, especially using it on a crop sensor," Alyce says. "It offers me that ultra-wide view that draws a viewer in. I use it mainly on a tripod for my more sweeping landscape photos. When I'm creating nature photos featuring flowers or insects, I'll typically shoot handheld with the 18-400, which is an absolutely amazing lens. I appreciate its versatility, from a wide-angle view to an ultra-telephoto perspective. With its maximum magnification ratio of 1:2.9, I've even used it for macro work. These two lenses are all I need when I'm traveling."

PRACTICE

PHOTO TIPS: LANDSCAPES AND NATURE

Do virtual scouting ahead of time.

Going online to research a destination is especially important if you've never been there. I look not only at the geography of the area, but also at what landmarks and other aspects of the landscape have already been photographed so that I can then go in and capture a unique angle. Knowing what various areas have to offer at different times of the year is also important: If I'd waited until August to head to California to photograph the super bloom, I would be sorely disappointed, because it wouldn't be there anymore.

Break away from eye level.

So many people continue to shoot from this perspective, and my advice to break out of that rut is: Always look up and look down. Maybe that means climbing an embankment (if it's allowed) to get a perspective from up high, or descending into a geologically formed crevice like I did here at Cathedral Gorge State Park in Nevada. I was in awe of how, when I stood in this one particular spot, I could look up and get this fantastic glimpse up at the sky. To the viewer, it looks like you're totally enclosed, with no way out.

Tap into classic photographic composition.

Think leading lines, S-curves, and the rule of thirds when looking for ways to make a landscape more visually interesting. Maybe it's because I'm a traveler who's constantly finding myself wandering down different roads, but leading lines are big for me. And it's not just having leading lines, but where you place them that's important. I don't think this image of the road cutting through the super bloom would have worked as well if the leading line had been dead center.

Be ready to capture short-lived scenes.

The Vestrahorn, a mountain in Iceland, was actually the scene that lured me to that country. I'd seen many renditions of it, but I really wanted to capture one for myself. The mountain is situated in a giant tidal flats area, and it was flooded the morning I was there, so it offered the perfect chance for me to capture its reflection at sunrise. That type of image isn't easy to do, because so many different factors have to come together—the lighting has to be right, there can't be any wind, and you need a compelling subject—but if you can pull it off, you'll be greatly rewarded. It was a fleeting moment, but I caught it.

Keep tabs on the weather.

When I head to a certain area, I'll typically have a master list of the locations I want to shoot there. I'll then pull up my weather apps to see not only if there's going to be rain or sun, but to determine where the clouds are going to be and when, because I love dramatic skies in my photos. Sometimes I'll even skip a location for a few days if the clouds don't look like they'll be passing through anytime soon, then circle back. For my photo of the Vestrahorn, you couldn't even see the mountains the night before I took this photo, because it was surrounded by clouds. But my weather app assured me the clouds would break the next morning, so I stuck around and was able to capture this wonderful shot.



10-24mm (12mm, F/16, 1/10th sec., ISO 100)



18-400mm (185mm, F/6.3, 1/160th sec., ISO 500)



10-24mm (10mm, F/20, 1/80th sec., ISO 125)



18-400mm (400mm, F/6.3, 1/640th sec., ISO 250)



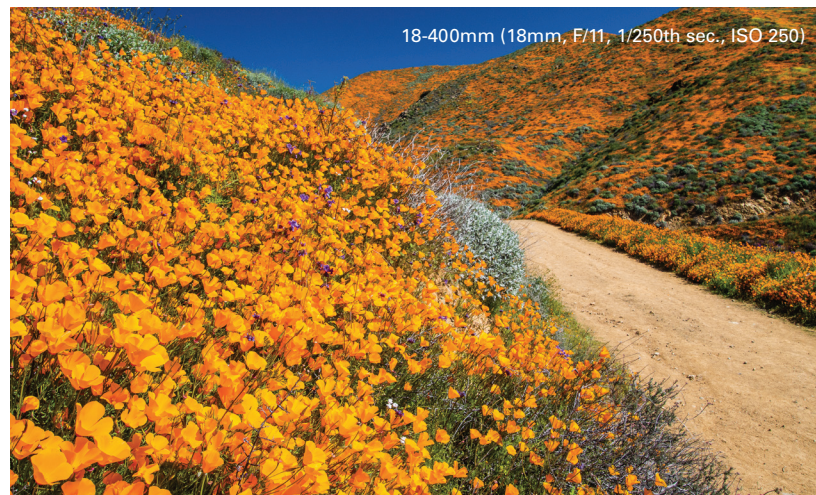
150-600mm (77mm) f/2.8 1/2500th sec, ISO 50



10-24mm (10mm, F/16, 0.5 sec., ISO 200)



18-400mm (400mm, F/6.3, 1/640th sec., ISO 250)



18-400mm (18mm, F/11, 1/250th sec., ISO 250)

PRACTICE

"I WANT MY IMAGES TO HELP VIEWERS CONNECT WITH THE ENVIRONMENT, EVEN THOUGH THEY AREN'T THERE."

Look for unusual textures.

This concept piggybacks off of using leading lines, because textures are often just repeating patterns of leading lines, like the ripples in the sands of the UAE desert. A texture like that, in combination with how the light and shadow play off each other, draws the viewer in using those lines and adds depth to the image. You can look for textures in sand, dirt, flower beds, tree bark, and even cactus needles, like in the cholla cactuses seen here. What makes this type of cactus so captivating to shoot is that it has an unusual trait that allows it to pick up every last bit of light in the sky at sunset, so it looks like they're glowing.

Work on selective focus.

When I shoot the super bloom, I'll do something called "hour with a flower." I'll find a concentration of flowers and then spend an hour photographing just that section from all different angles, using the various autofocus points of the 18-400. The autofocus works so well with that lens that I can easily bounce from one focal point to the next and then pick out the composition I like best.

Slow down to try new things.

We often pass up terrific images while we're rushing to get to iconic landmarks like the Vestrahorn, Mesa Arch, or Grand Canyon. But even when you're in grand locations like these, check out all the details around you, whether that's a single flower or a solitary butterfly. And experiment, especially with lenses like the 18-400, where you can take just one lens out and have a ton of fun. If you typically shoot in the mornings and evenings, go out in midday and see what you can create; try your hand at some macro, or shoot some black-and-whites. Get out of your comfort zone.

ABOUT: ALYCE BENDER



As a lifelong nature lover and photographer, Bender turned her passions into a profession five years ago. Now she explores the world, creating images that range from wildlife portraits to abstract impressionistic landscapes. Her work has been featured in galleries across the U.S. When she isn't leading tours or teaching classes, she publishes location guides and writes blogs about her adventures.

PHOTOS: ALYCE BENDER

MY PROJECT

A FIRST FORAY INTO PHOTOGRAPHING HIGH-ACTION SPORTS



18-400mm (270mm), F/14, 1/2000th sec., ISO 1000



18-400mm (100mm), F/11, 1/500th sec., ISO 400



18-400mm (370mm), F/13, 1/2500th sec., ISO 1000



I've been taking pictures since before college, and I've dabbled in a variety of genres, from wildlife and nature photos to covering concerts and nightlife. One type of photography I'm not as well-versed in is high-action sports, which is why I decided to turn it into a "My Project" assignment. To complete this task, I threw myself into the unfamiliar territory of photographing skateboarders and surfers.

I used three lenses for these two separate shoots: the Tamron SP 24-70mm VC G2, the 18-400mm VC, and the 70-210mm VC. The 24-70 is pretty much always on my camera as my everyday walk-around lens. I used it for some of the skateboarding shots so I could capture more of the environment in the background. The 18-400, meanwhile, has become my new favorite lens. It proved so versatile when I was photographing the surfers, because I could zoom out to capture a wide-angle scene as they rode the waves, then zoom in to capture their facial expressions. The 70-210mm is a fairly new lens in my arsenal, so I wanted to practice with it a bit more.

I captured the skateboarding photos at Venice Skatepark in Los Angeles. It was only my second time ever photographing this type of sport, and there were challenges. Prime among them was that the park is very touristy, with lots of people getting in the way of my camera. I got around that by climbing into the pit itself, instead of standing on the perimeter blocked by railings and other

PHOTOS: JANET VUONG

spectators. This allowed me to get more in the skateboarders' faces and capture better, more expressive action shots.

I don't skateboard at all, so this was all new to me. And whenever I photograph a sport I'm not familiar with, I don't start taking pictures right away: Instead, I'll study their moves and techniques for a while. I used to do that when I photographed salsa dancing, learning to anticipate each turn or dip. Once I got the hang of how each skateboarder pulled off their individual tricks, it was easier, though it did take some time—I was at the skate park for around five hours.

I used a similar approach to capture these sunset surfing photos in Cocoa Beach, Florida. At first I was down on the beach setting up for my shoot, until one of the surfers suggested heading up to the pier to shoot down on the surfers for a better vantage point. Again, I just stood and watched for a while until I was able to anticipate each surfer's moves.

To ensure I was able to freeze all of the motion, I took all of these images in Shutter Priority.

At first my images were coming out a bit blurry, so I gradually upped the shutter speeds to account for all the action until I got it to where I wanted it. I also made sure to shoot in Continuous High burst mode to capture multiple frames per second.

One thing I'm especially grateful for is the one bucket-list shot I was able to capture during this assignment. I always see people capturing terrific under-the-pier images here in Santa Monica, and I'd always wanted a picture of that myself. I got my chance in Cocoa Beach, right before I headed out to photograph the surfers, with the 18-400.

PROFILE: JANET VUONG

Location: Los Angeles, CA

Occupation: National Technical Representative

Employer: Tamron USA, Inc.

Photographic Specialty: Nightlife, Travel, Street

Passions: Shooting Pool, Salsa Dancing, Photography

Favorite Lenses:

SP 24-70mm F/2.8 Di VC USD G2

18-400mm F/3.5-6.3 Di II VC HLD

35-150mm F/2.8-4 Di VC OSD



MY PROJECT

70-210mm (90mm), F/22, 1/250th sec., ISO 400



24-70mm (42mm), F/20, 1/160th sec., ISO 200



24-70mm (24mm), F/22, 1/250th sec., ISO 400

PARTING SHOT:



90mm, F/22, 1/125 sec., ISO 800

Gail Vendetto Wysocki NCTM, Tamron Platinum member from Northford, Connecticut captured this image with the SP 90mm F/2.8 Di VC USD macro lens (F017).

A professional nationally-certified musician, Gail Vendetto Wysocki also has a passion for photography. Living in Connecticut all her life, she frequents the beaches, woods, and waterfalls that are close by looking for, and finding images of God in our everyday lives. She became serious about photography in 2016 when she took some beginner classes. Then she joined a camera club and her adventures in photography began. She captured this sunflower with her new Tamron SP 90mm F/2.8 Di VC USD macro lens. Using her Nikon D750, she used a large flashlight shining on the sunflower that was clamped on a vase and shot up at the sky. Camera settings were ISO 800, F/22, shutter speed 1/125th of second.

Facebook page: <https://www.facebook.com/gails.song.71>

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