

TIPS FOR SPRING MACRO PHOTOGRAPHY

Tamron Pros talk about their adventures
in capturing the amazing world of
1:1 macro photography.



Cover image by Monica Royal with the Tamron SP 90mm F/2.8 Di VC USD Macro 1:1

NEW ULTRA-TELE 100-400mm
Heavyweight performance in a lightweight
Ultra-Tele Zoom

A WINDOW TO ANOTHER WORLD
Meet TJ Drysdale and fall in love with his
otherworldly landscapes



SP150-600mm G2

You're never too far from a great close-up.
Discover the next generation ultra-telephoto
zoom lens from Tamron.



SP 150-600mm
F/5-6.3 Di VC USD G2
(Model A022)

For Canon, Nikon and Sony* mounts
Di: For Full-Frame and APS-C format DSLR cameras

*Sony mount model without VC



TAMRON

www.tamron-usa.com

ONLY AVAILABLE AT YOUR AUTHORIZED
TAMRON USA RETAILER

WELCOME

CONTENTS

- 6 NEWS**
70-210mm F/4, 28-75mm F/2.8
full frame E-Mount
- 8 TAMRON TOURS PRESENTS**
Get the scoop on our new
workshop series for 2018
- 10 PRACTICE SPECIAL:
MACRO PHOTOGRAPHY**
Pros share their tips for creating
beautiful close-up images
- 16 TOP FEATURES**
Get to know the new 100-400mm VC
- 18 EXCURSION**
RC Concepcion takes us on a tour of
Dubai's iconic cityscape
- 22 IN ACTION**
Cecil Holmes photographs horses
and more in the Grand Tetons
- 28 HOW TO: KIDS' PHOTOS**
Marcie Reif discusses her top tips
for capturing traditional and
candid portraits
- 30 INTERVIEW**
Meet TJ Drysdale and fall in love with
his otherworldly landscapes
- 34 PRACTICE: INFRARED**
Tips for capturing IR images in the
digital age with Russell Hart
- 36 PRACTICE:
POSING & LIGHTING**
Image Master Erik Valind shares how
he creates impactful environmental
portraits
- 40 MY PROJECT**
Erica Robinson meets and photo-
graphs people around the world
- 42 MEET THE MACRO PROS**
Read bios for each of our macro
special contributors



Dear Readers,

PHOTO BY: SYDNEY FLEM



We want to thank everyone who read through our first issue last November and gave us your valuable feedback. Please continue to let us know how we are doing by posting on Instagram or Twitter using the hashtag #tamronusamagazine. This issue, we are getting you ready for spring blooms and the awakening of tiny creatures with our Macro Photography Special. See tips from a great group of pros specializing in capturing the world at 1:1

(pictured above is Kim Young's amazing shot) starting on page 10. Be sure to check out the two latest products announced by Tamron just last month. And read all about our new VIP Club for owners of multiple unique Tamron lenses, as well as our just announced 2018 workshop series tour. News starts on page 6. Our interview with TJ Drysdale is sure to inspire. And we go old school with a tutorial by Russell Hart on Infrared photography. Enjoy the Spring issue and we will be back with more inspiration and practice articles in Summer issue out in June.

P.S. Missed our first issue? Email tamroneditor@tamron.com with your mailing address to receive a copy while supplies last.

Sincerely,

Stacie Errera
Vice President, Marketing & Communications

FOLLOW US:

- FACEBOOK [tamronlensesusa](#)
- INSTAGRAM [@tamronusa](#)
- TWITTER [@tamronusa](#)

TAMRON NEWS

Get news, interviews, photo tips and more twice a month. Visit Tamron at www.tamron-usa.com to sign up

JONATHAN THORPE



Jonathan Thorpe is a commercial and editorial photographer in Washington DC. His blend of storytelling and unique lighting combine to create scenes of hyper-realism. Jonathan left his career in optometry to pursue his love and passion for photography, and has since never looked back. When not shooting, he also enjoys building and riding vintage motorcycles and a good slice of pizza.



www.jthorpephoto.com

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





70-210mm f/4 Di VC USD · 210mm · 1/250 sec. · f/5.6 · ISO 1600

© ALEXANDER AHRENHOLD

REACH OUT AND CAPTURE THE BEAUTY 70-210MM F/4 DI VC USD (Model A034)

Tamron's new 70-210mm F/4 Di VC USD (Model A034) is a compact telephoto zoom lens for full-frame DSLRs that achieves superb optical performance with high contrast and resolution throughout the entire zoom range

Model A034 features a constant maximum aperture of F/4, providing superior control over depth-of-field and excellent bokeh. Compared to large aperture telephoto zoom lenses, the new A034 is lighter (just 30.3 oz.) and is more compact (only 6.8 in.) making it easier to carry and instantly spring into action. The lens boasts the highest-in-class maximum magnification ratio of 1:3.1 and the shortest-in-class MOD

of 37.4". The shorter working distance enables photographers to capture close-up images of small objects like flowers while using a telephoto zoom. With its highly reliable internal zoom mechanism, the physical length of the lens does not change during zooming, thereby minimizing changes in the center of gravity and providing more stable use and operation. So-called "zoom creep" is impossible because the overall length never extends. This design provides a very robust and sturdy feeling, and the non-rotating front element makes the use of polarizing filters much easier.

MAIN FEATURES:

- High-speed Dual MPU (Micro-Processing Unit)
- Outstanding 4-stop VC Image Stabilization
- USD AF system provides excellent responsiveness and fast, precise focusing
- Full-time Manual Focus override mechanism
- 1:3.1 maximum magnification ratio and 37.4" MOD
- Fluorine Coating
- Moisture-Resistant Construction
- Compatible with Tamron teleconverters
- Compatible with TAMRON TAP-in Console
- Optional tripod mount compatible with Arca-Swiss style quick release plates
- Designed for Canon and Nikon mount full frame and APS-C DSLRs



© ITSUKA YAKUMO

28-75mm f/2.8 Di III RXD · 75mm · 1/40 sec. · f/4.0 · ISO 100

FAST APERTURE ZOOM FOR SONY FULL-FRAME 28-75MM F/2.8 DI III RXD (Model A036)

Tamron announces the development of a fast aperture standard zoom lens for full-frame Sony mirrorless cameras

On February 22, Tamron announced the development of a new high-speed standard zoom lens for Sony's full-frame mirrorless cameras— the 28-75mm F/2.8 Di III RXD (Model A036)— signaling Tamron's plans to further expand and improve its lens lineup for full-frame mirrorless cameras, in addition to its lenses for DSLR and other mirrorless camera formats.

The new model A036 delivers superb optical performance, including both outstanding image quality and beautiful background blur effects (bokeh). Photographers can enjoy unprecedented dynamic wideangle expressions thanks

to an MOD of just 7.5" at the 28mm setting. Usefulness and versatility are enhanced by its compact size and light weight, measuring only 4.6" and weighing 19.4 oz. Model A036 incorporates an all-new high-speed and precise AF driving system. The RXD (Rapid eXtra-silent stepping Drive) stepping motor unit operates with remarkable quietness, making it perfect for video use. The lens also features Moisture-Resistant Construction that is helpful in outdoor photography, plus hydrophobic Fluorine Coating that is highly resistant to fingerprints and debris. In addition, A036 is compatible with the "Direct Manual Focus (DMF)" system feature of Sony cameras, enabling this new zoom to take full advantage of the advanced functions that ensure comfortable user experiences.

MAIN FEATURES:

- Superb optical performance, including both outstanding image quality and beautiful background blur effects (bokeh), provided by fast F/2.8 aperture
- Comfortably light weight 19.4 oz. and compact 4.6 in"
- Close-focusing; Minimum Object Distance: 7.5 in at wideangle setting and 15.3" at the tele position
- All-new "RXD" stepping motor AF unit is extremely quiet and therefore perfect for video capture
- Exciting next-generation design keeping the brand consistency that is ergonomically superb
- Moisture-Resistant Construction and Fluorine Coating for weather protection
- Compatible with the "Direct Manual Focus (DMF)" feature that enables Sony cameras to instantly switch between autofocus and manual focus





PHOTOGRAPHIC WORKSHOPS

The all-new **Tamron Tours Presents** Workshop Series 2018 will take you from classroom to field for an immersive learning experience.

Tamron hits the road again to bring you a unique workshop experience in every city we visit. The all-new workshop tour will kick off in April and is slated to hit locations all across the United States. Our team consists of expert photographers that will present a 1 1/2 to 2-hour seminar to provide gear and photo tips on a hand-picked topic for the tour stop. The next day, jump in our supplied transportation to visit a local venue. You'll get hands-on instruction from our friendly and talented team of experts while also trying out any Tamron lens you like. Our team will provide a variety of experiences such as a scenic hike through a local park, a walk along busy city streets, a tour of the local botanical garden, or a memorable trip through the city zoo, every stop taking

advantage of local photographic opportunities. No matter what the subject, you will learn how to frame through your lens and make exposure adjustments to get the results you want. All workshops include 1 1/2 to 2-hour seminar, transportation to/from field workshop venue, loaner lenses, welcome bag, tour t-shirt, bonus savings on Tamron lenses, lunch during workshop and more. The workshop dates, locations and fees will be posted as they are scheduled, so check out the tour section of our website often. You can also follow the Tamron Tours Facebook page (@TamronTours) where we hope you will post your workshop images.

Learn more at
www.tamron-usa.com/tamrontours.

GET TO KNOW OUR TEAM



Watch their videos and grab their social handles

bit.ly/TamronTechTeam

TAMRON USA VIP CLUB

Register your Tamron lenses towards 2019 VIP status and reap the rewards

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>.

[†]Certain exclusions apply, see website for rules and details.



SILVER Membership

Tamron owners who have purchased and registered four (4) lenses during the time-frame of May 2011 and January 15, 2018 are eligible for these 2018 membership perks:

- Welcome gift[†]
- Tamron magazine mailed 3X per year
- \$50 bonus rebate towards any Tamron lens
- 50% off one Tamron Tours event ticket
- 10% discount on non-warranty repair
- Invitation to participate in VIP Member contest
- Membership Card with lanyard

GOLD Membership

Tamron owners who have purchased and registered five (5) lenses during the time-frame of May 2011 and January 15, 2018 are eligible for these 2018 membership perks:

- Welcome gift[†]
- Tamron t-shirt[†]
- Tamron magazine mailed 3X per year
- \$75 bonus rebate towards any Tamron lens
- 50% off two Tamron Tours event tickets
- Free pass to one Tamron Tours event
- 15% discount on non-warranty repair
- Invitation to participate in VIP Member contest
- Membership Card with lanyard

PLATINUM Membership

Tamron owners who have purchased and registered six or more (6+) lenses during the time-frame of May 2011 and January 15, 2018 are eligible for these 2018 membership perks:

- Welcome gift[†]
- Tamron t-shirt[†]
- Tamron L.L. Bean™ Vest[†]
- Tamron magazine mailed 3X per year
- \$100 bonus rebate towards any Tamron lens
- 50% off three Tamron Tours event tickets*
- Free passes to two Tamron Tours events*
- 20% discount on non-warranty repair
- Lifetime Limited Warranty on any new lens purchase from year of Club induction
- Free repair shipping of your lens to Tamron
- Exclusive Tamron Photo Tips Hotline
- Invitation to a Tamron Workshop Summit[†]
- Free 2-week lens loaners
- Invitation for chance to be profiled on website
- Invitation to participate in VIP Member contest
- Membership Card with lanyard

*excludes Tamron Workshop Summit
[†] Gifts and The Workshop Summit are limited to once per life of the program regardless of any change in membership status

REGISTER YOUR TAMRON LENSES AT
bit.ly/RegisterLenses

TIPS FOR SPRING MACRO PHOTOGRAPHY

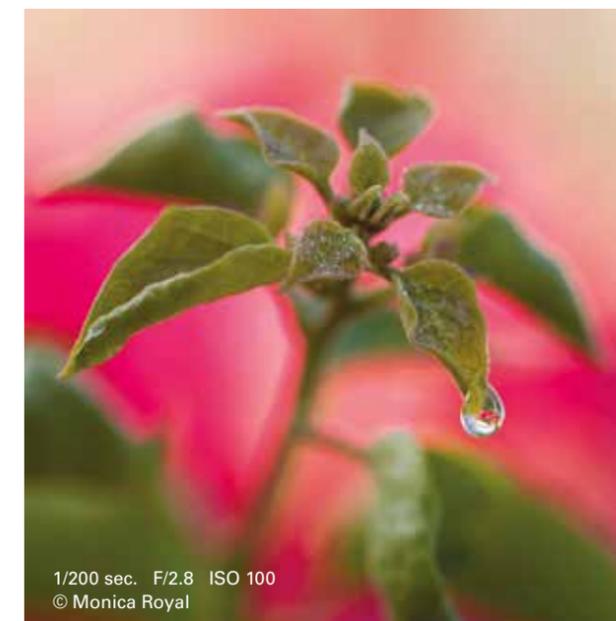
Of all the different photography genres, few transport the viewer into new, unseen worlds quite like macro. By zooming in close to expose the intricate details of everyday objects, a macro photo shows us what our own eyes often miss unassisted.



Tamron SP 90mm
f/2.8 Di MACRO 1:1 VC

1 - FIND THE PATTERN

Spring is a great time to photograph flowers and doing it in an unusual way can be very rewarding. Abstract macro photography can sometimes appear chaotic, so if you are going to fill the entire frame with the same subject matter try to find pleasing patterns for the viewer's eye to land on. Adding layers, as you see in this image, not only creates visual interest but allows the viewer to travel through the image and land on different points of interest. Remember the rule of thumb is that you can't typically handhold the camera using a shutter speed LESS than the focal length of the lens. At 1/40 of a second and using my 90mm Tamron Macro lens I'd always reach for my tripod to ensure sharpness. Also, watch your lighting. Half of this rose bush was in direct sunlight but I wanted a more muted, softer feeling image so I shifted my position to find a rose that was shaded.



1/200 sec. F/2.8 ISO 100
© Monica Royal

2 - CENTER OF INTEREST

Creating a distinct center of interest can give your macro images a real wow factor. Especially if you adhere to the rule of thirds or apply Fibonacci's golden ratio. These 2 crop ratios are really fun to play with. Try both of them side by side and see the subtle differences. In this image I chose to focus on the inside of the water drop. With the 90mm macro (my staple macro lens) I'm able to focus on the front, middle or back of the water drop. Choosing a center of interest and then furthermore choosing how much depth of field you allow are just some of the creative tools that the artist has.



1/125 sec. F/7.1 ISO 500
© Monica Royal

4 - GET IN THERE!

Don't be afraid to get into the space you want to capture. Most photographers are content with capturing from a distance. Experiment and get in close. Lay down on the ground. Ditch the tripod and crawl into spaces. Get eye level with your subject. I was lying on my belly in mud for this shot. It was a little extra dirt for the laundry, but well worth it. Don't forget that the closer you get to your subject, the shallower it makes your depth of field. So adjust your settings accordingly.



1/10 sec. F/36 ISO 100
© Mike Moats

3 - DESIGN & PRESENT

This image didn't just happen, I designed it. I thought about the entire scene in advance. I knew I wanted a red ladybug on my favorite lavender roses. I'm a big believer in work smarter, not harder so I went to the garden store when it was ladybug season and for about \$10 I bought a bag of 100 ladybugs. They are not only great for your garden but they make gorgeous subject matter! I then came home, sprayed my roses with a fine mist and emptied the bag of ladybugs. It doesn't mean they are going to do what you ask them to, after all, they are still wild creatures, but if you are willing to get down in the dirt and chase them around you can make some spectacular images. Again, I applied the rule of thirds but I also tried to chase the bugs that were moving. When you shoot wildlife or bugs or anything alive, it's better to capture them doing something. It's far more interesting than a bug sitting on a leaf. Additionally, I added a digital mat with key line and drop shadow to really present this image nicely. This way, when a client buys it, it's ready to frame!



1/400 sec. F/11 ISO 2000
© Kim Young

5 - YOU DON'T HAVE TO TRAVEL FAR FOR MACRO

Macro subjects are everywhere. You can find them at the local parks, in your own yard, and even inside your home. I have four great parks within twenty minutes of my house, and probably sixty percent of my images are photographed in those parks. A few of my best-selling images were shot in my backyard. Most people have flower gardens in their yard, so they can walk outside their home and shoot. This close convenience saves on fuel, wear on our vehicles, and time when we just have an hour or two available. In the winter here in Michigan, I do most of my shooting indoors. I buy flowers from the local florist and go online to order from websites that sell feathers, mounted butterflies, sea shells, and slab agates, all of which can be arranged into artistic compositions.

6 - ARE YOU CREATING ART OR JUST DOCUMENTING?

When you photograph a flower, does it tend to look documented, like something you would see in a flower identification textbook? In documented photos, it shows the flower and the environment it grows in with all the clutter. Are you creating artistic compositions with a clean background that allows the flower to stand out? Find the right camera angle with the least distracting background that allows the flower to stand out, creating a more artistic composition.



1/1250 sec. F/4.5 ISO 800
© Mike Moats

7 - POCKETS OF LIGHT

Find the pockets of light around you, especially dappled light from trees. They are the arch enemy of portrait photographers, but to the macro photographer they are small spotlights for the show. Follow the dappled light and you will likely find a new subject to capture waiting center stage. This saddleback moth caterpillar seemed to be almost waiting for me to notice it. I was scanning the bushes and trees, when I saw a spot of light open up on lower branches. When I looked down I was giddy with excitement at this little fellow that was there all along. I just needed to follow the light.



1/200 sec. F/18 ISO 4000
© Kim Young

8 - BACKLIGHTING

Backlight can help your subject stand out from a darker background. I was photographing late in the day, and had a mostly clear horizon. A strong silhouette is important, and many insects have confusing shapes and need help to stand out from the background.

This photo features lots of lens flare and although unpredictable, flare adds some nice eye candy for the viewer and here adds warm complementary colors to contrast with the green grass blades and katydid. The red, circular flare targets the katydid, its round shape offsetting all the straight lines.

Can you spot a second insect just under the sun flare?

**9 - BE PATIENT**

This portrait of the shadow of a newborn praying mantis is featured in my book "Wake Up!".

Once I realized the shadow might be more interesting than a straightforward image, I waited for the mantis to move into a clear silhouette. The shape of the peony petal is abstract enough that the image would be unreadable if the shadow was not easily recognized. I had to wait and hope the mantis would move into a nice arrangement of limbs.

When I think about my favorites of all the wildlife images I've made, I'm surprised at how many would not have happened if I had not waited, sometimes for hours, for the right moment.

11 - EXPERIMENT WITH YOUR LIGHT SOURCE

While I often use a ring flash for my macro work for an even light, it is often nice to take the flash off camera and light the subject from an angle as you would for a portrait. This gives a beautiful depth to the image as your highlights transition into shadow. This can be done easily with a speedlight and a small stand.

**12 - FILL YOUR FRAME**

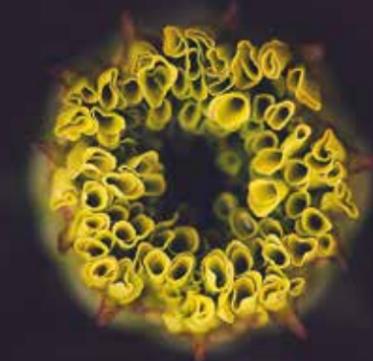
There is no such thing as too close. Sure there are compositional considerations for each image, but you can't really get too close to your macro subject. Don't be afraid to cut off petals in the frame. Leave parts out. Put your viewer's eye where it is intended by eliminating excess from the image. Fill your frame. It may draw your viewer into the image even more.



1/60 sec F/20 ISO 100
© David Maynard

**10 - A NEW PERSPECTIVE**

Perspective. With tiny subjects such as this ¼ inch Jumping Spider, we often tend to take the shot from above, or maybe level with the subject. Consider trying to get a less common upward angle for a fresh perspective. This upward angle on the spider gives the illusion that it is much larger than he really is, as well as offering details underneath that we do not see as often.



1/640 sec. F/3.5 ISO 500
© Kim Young

13 - OPEN UP

Macro does not have to be shot at a high f-stop. Unwritten old school rules can be broken. An aperture of f/22 is not the default for all macro images. Open up your lens and use the shallow depth of field to create a unique look. Let selective focus create the mood of your image. I wanted the above image's focus to be on the tightly curled petals of this bud. I want you to feel the potential energy building inside its confinement as it waits to blossom and spread its petals in freedom.

**14 - TAKE YOUR CAMERA OFF THE TRIPOD**

Get down. No, not dancing. Get down on the ground. Lay on your stomach to get on the same level as your subject. In fact, just lay on the ground more often in general. The new perspective may open your eyes to new shots. This pine tree blossom was on a low hanging branch and facing the ground. I got under the branch with my back on the ground to capture the unique light created by the setting sun through the tree. Experiment more by taking your camera off the tripod and exploring new angles. Macro worlds are waiting for you to capture them, but you have to explore to find them.

TOP FEATURES OF THE 100-400MM DI VC USD

Heavyweight Performance in a Lightweight Lens: The all new ultra-tele zoom from Tamron features the latest optical and mechanical technologies inside a compact and lightweight design.

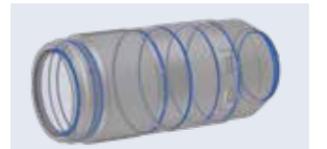
The Tamron 100-400mm F/4.5-6.3 Di VC USD (Model A035) is a highly portable, ultra-tele zoom lens with AF precision for shooting instantaneous movement with the utmost clarity. With an effectively positioned, extraordinary glass LD (Low Dispersion) lens, aberrations typical with many telephoto lenses are a thing of the past. Tamron's proprietary eBAND Coating suppresses reflections, yielding vivid images of amazing clarity. And thanks to a lens barrel made primarily of magnesium, the A035 boasts the lightest weight in its class, making it ideal for handheld shooting over long periods of time. With 59" close focusing and a 1:3.6 macro, the A035 lets you soften the foreground or background to dramatically emphasize your subject at close range. Moisture-Resistant Construction and a fluorine-coated front element provide additional protection when shooting outdoors.



HIGHLIGHTS IN FOCUS: 100-400mm DI VC USD



Lightest in Class
Magnesium alloy is used in key areas of the lens barrel to improve weight reduction, strength and portability. At just 39.3 oz. (Nikon mount)/40 oz. (Canon mount), it's the lightest in its class.



Moisture Resistant Construction
Shoot with confidence in inclement weather like snow and rain.



Tamron 1.4x and 2x Teleconverters (optional) The Tamron teleconverters further optimizes ultra-tele shooting by extending the focal length to a zoom range of 140-560mm (1.4x) or 200-800mm (2x). Experience additional precision with an F8-compatible sensor.



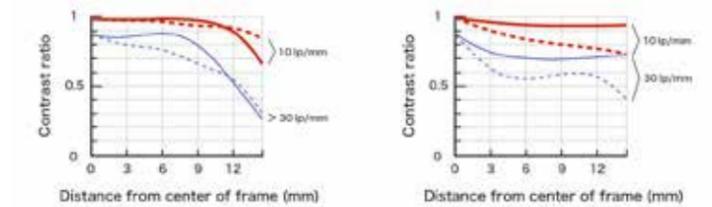
Tripod Mount (optional)
Using a tripod is as easy as shooting handheld with the A035. Its new textured grip is easy to handle and Arca-Swiss release compatibility and easy detachment improve your speed and flexibility.

Excellent AF performance meets enhanced VC (Vibration Compensation)

Precise autofocus tracking and VC image stabilization are essential to ultra-telephoto lens performance. Tamron's Dual MPU high-speed control system, a new control system using two high performance MPUs, helps make this possible. In addition to an MPU (micro-processing unit) with a built-in DSP for superior signal processing, the A035 features a separate MPU dedicated exclusively to VC (vibration compensation). There are two VC modes, one for normal stabilization and VC mode 2 which engages the stabilization at the moment the shutter is released to realize 4 stops of image stabilization to maximize hand-held shooting. With AF tracking and enhanced VC, you can enjoy shooting fast-moving subjects with stability and ease—even in low-light.



Focal length: 18mm Exposure: F/3.5 Focal length: 400mm Exposure: F/6.3



	Sagittal	Meridional
10 lp/mm	—	- - - -
30 lp/mm	—	- - - -



NEW 100-400mm f/4.5-6.3 Di VC USD

Model.....	A035	Length*.....	199mm (7.8 in) Canon 196.5mm (7.7 in) Nikon
Focal Length.....	100-400mm	Weight.....	1,135g (40 oz) Canon 1,115g (39.3 oz) Nikon
Max. Aperture.....	F/4.5-6.3	Aperture.....	9 (circular diaphragm)**
Angle of View (diagonal).....	24°24' - 6°12' for full-frame format 15°54' - 4°01' for APS-C format	Min. Aperture.....	F/32-45
Optical Construction.....	17 elements in 11 groups	Image Stabilization Performance.....	4 Stops (CIPA Standards Compliant) For Canon: EOS-5D MKIII is used For Nikon: D810 is used
MOD.....	1.5m (59 in)	Standard Accessories.....	Lens hood, Lens caps
Max. Mag. Ratio.....	1:3.6	Compatible Mounts.....	Canon, Nikon
Filter Size.....	Φ67mm		
Max. Diameter.....	Φ86.2mm (3.4 in)		

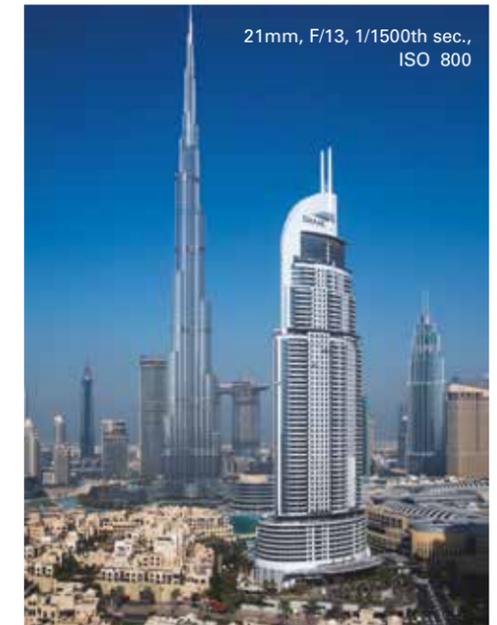
Specifications, appearance, functionality, etc. may be changed without prior notice.
* Length is the distance from the front tip of the lens to the lens mount face.
** The circular diaphragm stays almost perfectly circular up to two stops down from maximum aperture.

SCENES FROM THE CITY OF GOLD

RC Concepcion has visited Dubai nearly a dozen times. But thanks to nonstop construction that keeps the landscape dynamic, as well as an occasional quirky weather pattern, RC finds fresh photo ops each time he goes. This time around, his new Tamron **18-400mm Di II VC** lens helped him capture his eye-catching cityscapes.

PHOTO: RC CONCEPCION

50mm, F/4.5, 1/180th sec., ISO 1600

21mm, F/13, 1/1500th sec.,
ISO 800

A quote from photographer David Alan Harvey informs RC Concepcion's destination images no matter where he travels: "Don't shoot what it looks like. Shoot what it feels like." And so, since many of the places RC visits are vast, immense locales, his goal is to depict what it's like to be in each place at a particular moment. "That's why I tend to shoot big portraits and cityscapes that can be printed quite large," he says. "I want to give people the sense that they're falling into the work they're looking at."

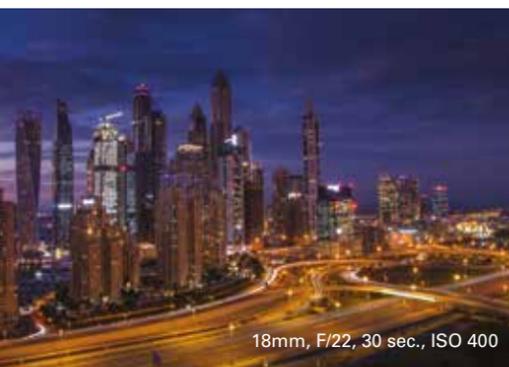
RC visited Dubai in early February, his 11th trip to the United Arab Emirates' most populous city. "I was there to speak at a workshop called Gulf Photo Plus," he says. "While I was out there, I also met with a bunch of private clients and took care of some art commissions. But I also made sure to carve out time for more photos of this beautiful city."

Packed in RC's travel bag was his Tamron 18-400mm Di II VC lens. "The first factor travel photographers have to worry about these days is the increasingly restrictive weight restrictions on planes," he says. "Bringing four or five lenses just isn't as practical anymore. Having one lens like the 18-400 that covers such an extremely wide focal-length range helps cut down on my load so I can streamline my travel."

The 18-400 also offered RC the versatility he needed to ensure he wouldn't have to keep switching lenses in the middle of a shoot. "When you're out in the desert, the last thing you want to do is swap lenses and risk



18mm, F/9.5, 1/1000th sec., ISO 80



18mm, F/22, 30 sec., ISO 400



31mm, F/16, 8 sec., ISO 100

getting sand inside of your gear," he says. "In the old days, I might have brought two different camera bodies, with two different lenses. But the 18-400 meant I only had to worry about packing one lens that would take care of all of my needs."

Each time he visits Dubai, RC photographs some of the same famous landmarks, such as the Burj Khalifa, currently the tallest building in the world. But thanks to the never-ending construction taking place in Dubai, RC finds new photo opportunities on every trip. "The landscape I saw five years ago is different from the landscape I see now," he says. "The pictures I take also help document the progression of what's happening in the city. And you're always going to get a different picture at different times of the day—you want to chase down notable moments at those particular points in time."

The temperamental weather in Dubai also drove one of RC's photographic goals this time around: to capture the Burj Khalifa in a cloud of fog. "There are a couple of weather patterns that usually happen at the start of spring or fall, when the fog rolls in from the desert and heads into the Arabian Gulf," he says. "There's such a small window to capture an image like that. Photography is really like fishing: You can set yourself up in the environment with all of your gear, but if the weather doesn't cooperate, you won't get anything. Luckily, I was able to achieve my fog photo, though next time I'm hoping to shoot an even wider-angle view."

Depicting the unusual or breaking stereotypes of a certain location is also one of RC's goals in his travel photography. "When people think about Dubai, for instance, which is a city smack in the middle of the desert, they usually think of two things: sand and cloudless skies," he says. "So when I spotted a view of the city with a rock outcropping jutting into the water and a sky full of clouds, I knew I had a relatively rare shot for that area."

A saltwater channel called Dubai Creek, which runs all the way from Dubai out to the Arabian Gulf, is how the wooden merchant ships enter the city each morning to pick up electronics and other supplies for export to other countries like Iran. "People often see Dubai as a new city, kind of like a very clean Las Vegas," RC says. "I wanted to show some of the older heritage, though, so early one

morning, I positioned myself in a parking garage about five stories up and shot down on these dhows, which are old-time sailing vessels. It was so interesting to catch a glimpse of this important part of Dubai life."

Yet there is also that constant construction taking place, and RC hoped to document that as well. "In the daytime picture of the Burj Khalifa you see here, I wanted to show the development of smaller apartment buildings and stores in the foreground against the large-scale development of skyscrapers along the Dubai skyline," he says.

Considered one of the most luxurious hotels in the world, the Burj Al Arab is also one of the most photographed structures in Dubai. "It's an iconic picture that everyone tries to capture," RC says. But while there are plenty of photos of the Burj, as well as many of the Jumeirah Beach Hotel next to it, it's tricky to capture them in one photo together.

"There's a beach you can photograph the Jumeirah from, while capturing the Burj can usually be achieved from another hotel if you have a long-enough lens," RC explains. "I was interested in somehow photographing both. So I went out on a 35-foot yacht in the Arabian Gulf and shot the two from behind. It's not a shot you'll see very often. Having them in silhouette as the sun went down allowed me to show two recognizable shapes that have become so well-known on the Dubai horizon."

RC'S favorite time of day to shoot cityscapes is in the blue hour. "At sunset, the lights on the buildings may not yet be turned on, so a city scene may not provide much visual interest," he says. "That's why I like waiting a bit so the buildings light up and the city starts to come to life."

For one image RC took of an Emaar-owned building, he was drawn to the gold tones emanating from the towers against the dark blue sky. "I wanted to show how those two colors complemented each other well in a blue-hour shot of Dubai," he explains.

Along the edge of a handful of artificial lakes lie the Jumeirah Lake Towers, or JLT, a series of 80 or so towers ranging between 35 to 45 stories—except for the 68-story Almas Tower, the development's signature skyscraper. "I wanted to capture them along the side of the highway," RC says. "There's a compelling amount of texture that happens when you photograph all of these buildings

together. Shooting with a long exposure of 30 seconds gave me those spectacular night trails of the cars on the roadways."

Once he'd captured the photos he wanted, post-processing was the final, necessary step in RC's workflow. "I have two different styles of editing I use," he says. "There's the darkroom-style post-processing I stay faithful to, where I'm very meticulous about simply drawing the very best out of the image. Then there's the post-processing technique I use as a means of expression, one that's more hyperrealistic and used to convey emotion. It's like using a pack of crayons, where anything goes. I'm not using those crayons to document reality—I'm using those crayons to create art."

"I WANT TO GIVE PEOPLE THE SENSE THAT THEY'RE FALLING INTO THE WORK THEY'RE LOOKING AT."

ABOUT: RC CONCEPCION

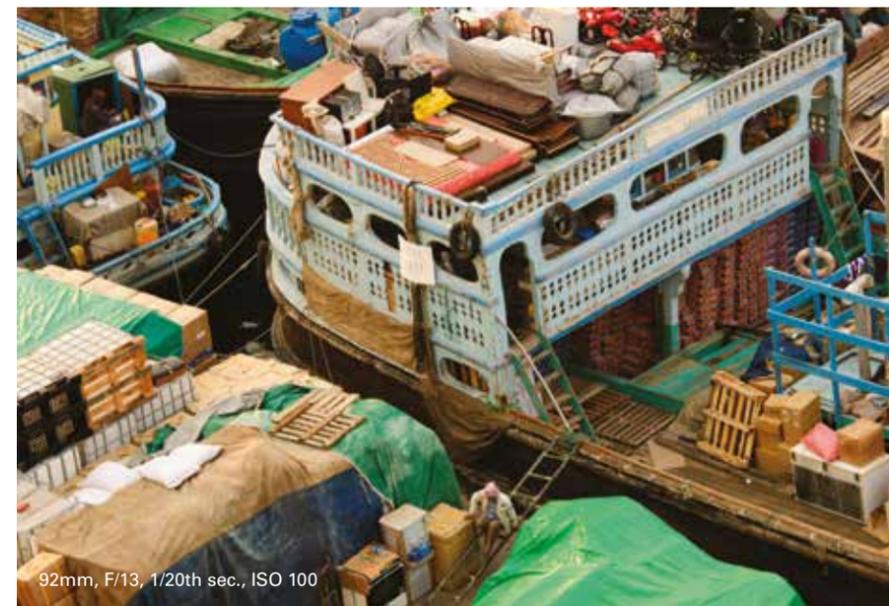


RC is an award-winning photographer based in Tampa and the author of several photography books, including *How to Get Your Photography on the Web*. He's an Adobe Certified Instructor and teaches online courses at First Shot School. RC is also a public speaker and leader of seminars around the world. His client list has included Microsoft, Dell, Razer, and Synology, among others.

www.aboutrc.com



21mm, F/13, 1/1500th sec., ISO 800



92mm, F/13, 1/20th sec., ISO 100

A DIFFERENT BREED

Cecil Holmes heads to the Grand Tetons to photograph preening birds of prey, casually roaming moose, and snow-sprinkled horses with Tamron's newest ultra-telephoto zoom: the **100-400mm Di VC** lens.

270mm, F/6.3, 1/500th sec., ISO 2000



IMAGES BY CECIL HOLMES

100mm, F/5.6, 1/100th sec., ISO 12,800

Whether he's spying on birds in his backyard, zooming in on a raptor at a rehab center, or tracking wildlife roaming the expanses of the Grand Tetons, Cecil Holmes understands that patience is key. "You generally can't control what the animals do or where they go, so you're pretty much working on their terms and hoping things fall into place," he explains.

The Tamron 100-400mm Di VC lens offers the versatility, sharpness, and portability that Cecil needs for these wildlife captures. "Having that focal-length range allows me to stay far back when I'm dealing with a skittish or potentially dangerous animal," he says. "For example, I have my backyard set up to photograph birds, with a mealworm feeder to attract them. Carolina wrens often find their way back there, and I'll stand back and photograph them as they're standing on one of the logs. I have to work quickly, since they don't stay in one place very long. If I didn't have such a long lens, I'd have to get closer, and that might scare them away."

Being able to zoom in and fill the frame with a super-sharp image of his subject allows Cecil to concentrate on the animal's expressions, colors, and patterns. At the Teton Raptor Center in Wilson, Wyoming, which Cecil visited during his last trip to the Grand Tetons in January, staffers brought out the resident raptors, most of which can't be released

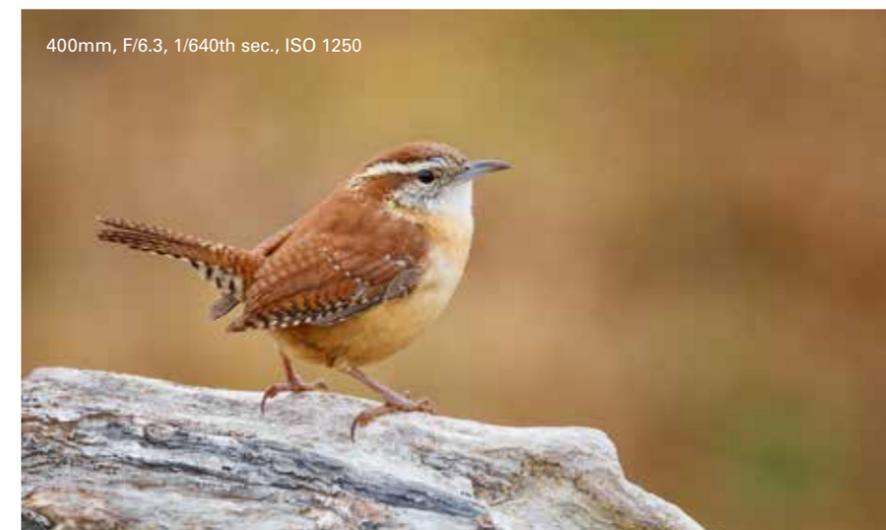
into the wild due to injuries, for a private showing so Cecil and others could photograph them in the most flattering light. "It was a unique experience to take pictures of them that way," he says. "I was able to use the 100-400 to zoom in nice and tight and capture a photo I likely wouldn't have been able to get out in the wild."

Cecil also appreciates the 100-400's sharpness and clarity. "The 100-400 is one of the sharpest lenses I've used, which is especially useful when I want to show every last detail in the creatures I'm capturing," he says. "And since I typically shoot handheld when photographing wildlife, the Vibration Compens-

sation comes in very handy to eliminate any blur from camera shake."

Finally, at just 40 ounces, the 100-400 helps lighten the load when Cecil is out on the range from first light to sunset. And its moisture-resistant construction, including the fluorine coating on the front element, allows him to keep shooting in nearly any weather conditions. "We didn't have any rain while I was in the Tetons this year, but I did shoot in the snow for about an hour on one of the days," he says. "I knew my lens was sealed up and protected from the precipitation. And any moisture that built up on the front of the lens was easily wiped away."

400mm, F/6.3, 1/640th sec., ISO 1250





400mm, F/6.3, 1/320th sec., ISO 2000

ABOUT: CECIL HOLMES

Cecil Holmes is the owner of Cecil Holmes Photography, located in Huntsville, Alabama. He's a self-taught nature and landscape photographer who teaches field-based workshops both in Huntsville and across the Southeast. He has offered his photographic talents over the years to a variety of clients, including *Nature Photographer*, Vanguard, the American Alpine Club Library, and Tamron. www.cecilphotos.com



380mm, F/8, 1/500 sec ISO 1250

"THE 100-400 IS ONE OF THE SHARPEST LENSES I'VE USED, WHICH IS ESPECIALLY USEFUL WHEN I WANT TO SHOW EVERY LAST DETAIL IN THE CREATURES I'M CAPTURING. AND SINCE I TYPICALLY SHOOT HANDHELD WHEN PHOTOGRAPHING WILDLIFE, THE VIBRATION COMPENSATION COMES IN VERY HANDY TO ELIMINATE ANY BLUR FROM CAMERA SHAKE."



400mm, F/8, 1/500th sec., ISO 450

PHOTO TIPS: WILDLIFE PHOTOS**1 Let the animal guide your composition.**

Typically, you want to try to position the animal so that it's looking into the frame, not out of it. For the image of the moose you see here, which I took from inside my car (about 40 yards away), I just kept tracking it with my camera as it ambled along. I would try for different compositions when it stopped and turned its head in various directions. I followed it this way for about 15 to 20 minutes until I got a few photos I liked.

2 Tap into the power of your zoom to show detail.

What can make a wildlife photo particularly compelling is the uniqueness of each species or individual animal. At the raptor center, we were lucky enough to have a private session with the birds that allowed me to be just 10 feet away during our shoot. By zooming in to 400mm, I was able to fill the frame for dramatic effect and focus on the birds' eyes, and on the details and patterns of their feathers.

3 Incorporate the animal's environment.

It's helpful to offer the viewer some context in your wildlife photos, whether that's showing off the landscape an animal lives in or even the time of year (here you can see a couple of photos where the snow served as a visually appealing element). On the flip side, if you're photographing at a nature center where the animals are captive, you may want to position yourself so you can't see the man-made features of their environment. Instead, try to stake out a vantage point where you're able to capture more of the natural environment—in front of a plant or tree, perhaps. I tried to capture the birds shown here so they look like they're out in the wild, not at a raptor center.

4 Monitor your shutter speed to best capture movement.

It obviously depends on what you're trying to photograph, and in what environment, but if an animal is moving, I like to be at least at 1/500th of a second. If it's standing still and maybe just slightly moving its head around, I'll drop down to 1/250th of a second, depending on the light. I'll also use the Vibration

Compensation to compensate for me standing there shivering in the snow.

5 Let your camera do some of the work.

One thing I always do with wildlife: If I'm shooting in Aperture Priority, which I did for most of these images, I'll set Auto ISO up in my menu. That way I can simply select my aperture while I'm shooting and let the camera raise the ISO to what it needs to be to keep me at the minimum shutter speed I want.

6 Don't be afraid to raise the ISO if conditions are right.

On dark days, especially when you're photographing wildlife in the winter, a high ISO can be your friend, if you're able to compensate for the noise. For a photo of one of the brown horses I spotted in the Tetons, I used an incredibly high ISO of 12,800. You don't really notice the noise, though, because of the snow and because I shot it so wide open, leaving a good portion of the image blurred out. What I wanted the viewer to focus on—the horse's eye—was unaffected by any of that.



THOMAS KETTNER



Thomas Kettner is a photographer, director and creative director in Hamburg. Born in 1960 in Stuttgart and raised in South Africa, he has been traveling the world for over 30 years, promoting his client advertising, fashion and free art. True to his motto "he who brakes, loses!" he is always on the lookout for spectacular, unique images.

www.thomas-kettner.com



SP 150-600mm
F/5-6.3 Di VC USD G2

HOW TO: KIDS' PHOTOS

With her Tamron **SP 85mm F/1.8 VC** prime and **SP 15-30mm F/2.8** wide-angle lenses, Marcie Reif is confident she has the tools she needs for both traditional portraits and candid captures.



85mm 1/640 sec F/2 ISO 1000

When Marcie Reif prepares to take pictures of kids, either her own or a client's, she has three goals in mind. "First, I want to capture their faces, to freeze what that child looks like at that particular moment in time," she says. "Second, I want to document important memories in their lives. Finally, I want to capture their emotion. With kids, that's usually joy, excitement, wonder, or surprise, especially if they're seeing or experiencing something for the first time."

Marcie's lenses of choice during her kid sessions are the Tamron SP 85mm F/1.8 Di VC and the SP 15-30mm F/2.8 Di VC wide-angle. "I tap into the 85mm when I want my subject to be looking directly at me for a more traditional, posed photo," she says. "I like to use a longer focal-length lens when I take pictures like that because it blurs out the background perfectly, so that the viewer focuses on my subject's face." When Marcie knows she'll be working outside or doing group photos, she reaches for the 15-30. "That lens is so versatile," she says. "Not only does it allow me to get more of the environment in with the kids, but I'm able to work close enough so that I can talk or otherwise interact with them more easily."

PHOTO TIPS FOR KID PORTRAITS

- 1 Allow the kids to wield some control.** Pick the space you want your subjects to be photographed in, but occasionally hand control over to them on how they'll appear in that space. For example, in this photo of my daughter lounging in a chair, she wasn't being super-cooperative. I finally let her pick a pose, and because she had control of the situation, she ended up relaxed and happy in the photo. Plus, it resulted in a picture with a somewhat unusual pose.
- 2 Study how light falls inside your home.** We have a lot of trees in our yard, so in the winter, we get a lot of light streaming in through our windows, but in the summer we don't. I'll analyze where and how the light on a particular day is coming

through certain windows. Then, the next day at that exact time, I'll bring my kids over to that spot to see if I can take photos in that light.

- 3 Choose the right lens to work with outdoor lighting.** For the photo of my daughter in her hat, for example, I chose the 85mm lens because the sun was setting and was really low. I knew I could get some gorgeous backlighting and that the compression would result in that creamy background. In the middle of the day, however, when the sun is high, I'll choose a wide-angle lens like the 15-30. It does a stellar job capturing the colors of the sky and the environment, which helps make your image stronger.

"NOT ONLY DOES THE 15-30 LENS ALLOW ME TO GET MORE OF THE ENVIRONMENT IN WITH THE KIDS, BUT I'M ABLE TO WORK CLOSE ENOUGH SO THAT I CAN TALK OR OTHERWISE INTERACT WITH THEM MORE EASILY."



15mm 1/500 sec F/2.8 ISO 2000



30mm 1/320 sec F/2.8 1/320 sec ISO 1250

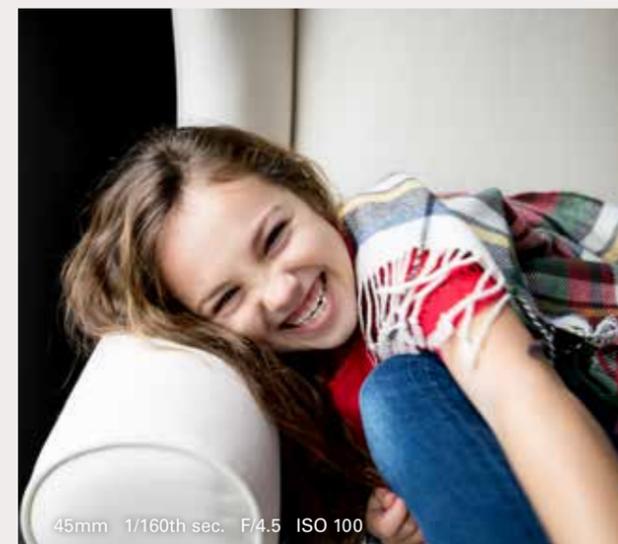
- 4 Pay attention to styling so it doesn't distract from the photo.** For example, I usually wouldn't have kids in neon-colored clothes, as the color will likely cast onto their skin. I like to think about where I'm going to display the photo in my home—we have pops of red in our house as an accent color, so you'll see many photos in which my kids are dressed in red. Another interesting idea is to use clothing with words or slogans. For instance, my daughter has a T-shirt that says "Beautiful" on it, so I thought showing her wearing that shirt to illustrate how beautiful she is would make a terrific photo.

- 5 Engagement is important for group photos** You have to keep kids occupied, especially when you're working with more than one. I'll talk to them and play games with them, like Simon Says. For the beach photo you see here, I had them all hold hands and then asked them questions like: "Who likes ice cream?" It keeps them animated and relaxed and makes for better pictures.

- 6 Be prepared to photograph moving subjects.** To freeze movement, I always start with my ISO. If I'm outside, it's going to be a bit lower, maybe at 800. Then I

consider my aperture, which I prefer to be somewhere between F/2.2 and F/2.8. Finally there's my shutter speed, which I need to be higher than 1/200th of a second—the higher the better. I'll usually set my ISO and aperture, then meter; as I'm metering, the camera will change my shutter speed. When I feel like I'm metered correctly, if my shutter speed is too low, I'll change something else to get it higher.

- 7 Start fun, move to formal.** It's key to begin the session by letting them have fun doing some candid. Then, once they're warmed up and relaxed, I'll start to mix in more formal, traditional images. It does depend on the kid, however—sometimes you have to flip that order if a child is especially reserved, nervous, or shy and not ready to play and goof around right off the bat.



45mm 1/160th sec. F/4.5 ISO 100

ABOUT: MARCIE REIF

 Marcie is a lifestyle photographer based out of Atlanta who specializes in taking

photos of families, newborns, and children; she also does maternity and engagement portraits. Marcie started out as a teacher and transitioned to photography after her first child was born. She is an instructor for Clickin Moms, an organization dedicated to female photographers at every skill level. www.marciereif.com

A WINDOW TO ANOTHER WORLD

TJ Drysdale uses his Tamron **SP 15-30mm F/2.8 VC** wide-angle and **SP 70-200mm VC G2** zoom lenses to create otherworldly photos in the great outdoors.

When you first see a TJ Drysdale photo, you may think you're witnessing something out of a fairy tale. Known for his whimsical, fantastical style, TJ often juxtaposes his models against expansive landscapes, offering a sense of how small humans are in the universe's grand scheme. Whether he's shooting locally with commissioned models or traveling around the world with his main model, girlfriend and business partner, Victoria Yore, TJ uses the Tamron SP 15-30mm F/2.8 Di VC and the SP 70-200mm F/2.8 Di VC G2 lenses to achieve his dreamlike images.

"The 70-200 is a fantastic lens," TJ says. "I love the compression it offers. If Victoria is really small in a field and I'm far away, that lens is able to capture the landscape as large as it really is. It also lets me zoom in for some very close portrait shots, essentially doing double duty." As for the 15-30, TJ says it has added a whole new look to his work. "I've never had a lens that wide," he notes. "When we were on location in the past, I was limited as to what I could get in my frame. Now I've got a lens wide enough to capture pretty much everything I'm looking to capture. We're traveling overseas soon for a press trip, and if we have to take pictures of the train or our hotel room, the 15-30 will help me out in those tight quarters."

TJ looks back on his first photographic forays, talks about how his style has evolved over the years, and offers a glimpse into how he achieves his romantic, idyllic photos.

What initially drove you toward photography?

Drysdale: In high school, I was really into filmmaking. I thought I wanted to be a director or cinematographer, and that's what I ended up going to college for. Then, midway through college, around Christmas 2010, my grandparents bought me a DSLR. I started taking pictures and fell in love with it.



70-200mm 70mm 1/125 sec. F/9 ISO 250

"I ALWAYS TRY TO CAPTURE A CINEMATIC MOMENT, AS IF THE MODEL IS WANDERING AND EXPERIENCING A LOCATION FOR THE VERY FIRST TIME."

In the early days, I was mainly shooting landscapes. There was a boardwalk in my neighborhood, so I'd head out there and take pictures. I love nature. Even when I was doing film, I'd constantly create nature videos out in the woods, where the light would come through and hit the leaves, or film the deer in my backyard. Then one day a friend asked if I could do a photo shoot. I said, "Sure, why not?" I started taking pictures of people from then on, and my specialty began to form: combining people and nature together in my photos.

Who are your photography mentors?

Drysdale: The first book on photography I got didn't teach me how to shoot, per se. It was just a book of images by German photographer Peter Lindbergh. But I love the way he photographs women, especially his black-and-white work, because while many of his shots are sensual, they never cross that fine line into trash. His work is always elegant. When it comes to fine-art photography, I love the work of Brooke Shaden. She does really amazing Photoshop composites.

Of course, even though these two were big influences, I developed my own style over time. I tell everyone when they get their first camera not to worry, that their style will develop on its own. It doesn't happen overnight. To find it, they have to shoot nonstop.

How would you categorize your current photographic style?

Drysdale: I consider what I do fine art. I try to capture a cinematic moment, as if Victoria or whatever model I may be using is wandering and experiencing a location for the very first time, or idling deep in thought. I want the viewer to look at the model's face (if her face is showing in the photo) and wonder what she's thinking about. Or, if I'm shooting without including the model's face, I want the viewer to imagine why she's in this location and what's going on in

her life. I'm essentially trying to tell a unique story with each image.

So we get that you love nature. Do you ever do studio work, and is that like torture for you being "trapped" inside?

Drysdale: I actually worked at a studio for six years; last year was my first year being completely out on my own. Let's just say that studio work is not my thing at all. The only time I was able to be outside during my time in that job was when we did senior portraits, and then it would be 2 p.m., in Florida, when the light was harsh and it was hot as all get-out. I do appreciate all of the work that goes into studio photography, though, and the skills I learned while doing it. I'd just much rather be outside, on my own terms.

How much planning goes into it before you head out to a destination?

Drysdale: Before we go on our trips, we check out Instagram to study the locations we're going to visit. We view as many photos of that location as possible, which spurs us to say, "OK, when we go, maybe we'll try to photograph that mountain from this angle, or that beach from this side." So yes, my photos are indeed inspired by other pictures I've seen, but I always try to put my own spin on it. That's what happened for the picture shown here of Moon Falls in Oregon. We'd seen images online that showed the waterfall absolutely raging, but when we got there, it was just a trickle. I was somewhat disappointed, but I then harnessed that



15-30mm 15mm 1/20th sec. F/5.6 ISO 100



15-30mm 15mm 1/80th sec. F/5.6 ISO 100

moody atmosphere and created a picture I was proud of.

The places where you shoot often seem so remote. How do you find them?

Drysdale: Like I said, some are locations we knew about and studied ahead of time. Other times, we come across the best photographic sites by accident while wandering around. For instance, for the image here that shows the path at sunset, we drove around all day in Newfoundland scouting out a place we could use until we found this spot. And for the cliff's edge shot in Peru, we just stumbled across that location. We were driving in a national park and saw some cars pulled over. We climbed about 200 feet up the hill, above where all of the other tourists were, and saw this other side, which they couldn't see from the ground. We were the only ones up there. That, to date, is our favorite location. I've never seen any other pictures taken there.

What's ideal lighting for your type of work?

Drysdale: When it comes to photographing shoots in the woods, which is where I often end up, I prefer moody shots. That's why I love when it's a cloudy day. I actually find that when the sun filters through and hits the bark of the trees, it's distracting; when it's overcast, the lighting is nice and even. My other favorite type of light is at sunset, because that offers a rimlight of sorts for my model. That's also why I almost always take sunset shots at an angle, because I never want the sun to be directly in the frame.

Talk about your posing protocol.

Drysdale: I try to keep it as natural as possible. With Victoria, especially, I never have her doing anything elaborate, like putting her hands on her head or doing intricate poses. I'll just have her walk around a location, maybe have her run on occasion. The same goes for the other models I use. What I will tell them to do is maybe run their fingers through their hair, place their hands in their laps, wherever they may be sitting or standing—basically, to just do what they'd do if they were hanging out in those locations in solitude on their own. I might just say, "Turn your head this way or turn your shoulder in." It's tweaking

the scene a bit, not directing it.

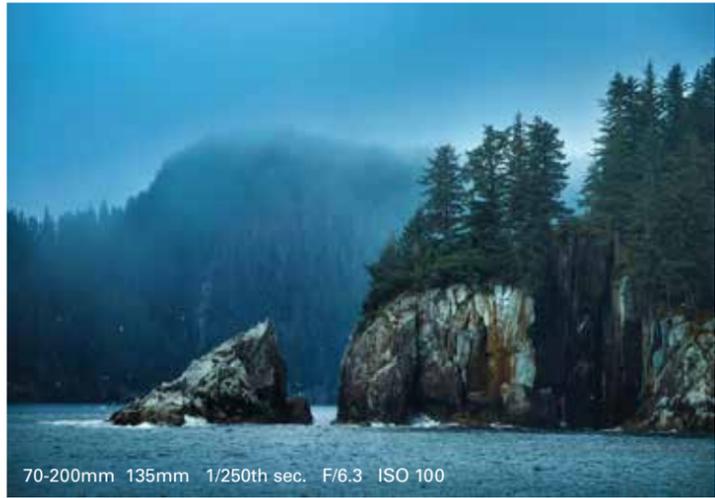
What do you try to emphasize in your compositions?

Drysdale: If I'm photographing mountains or another similarly stunning vista, I always make the landscape the most important feature, even if there's a person in the picture. I want my photos to have that sense of scale. I suppose that comes from when I was mainly shooting nature when I first started taking pictures. I also circle back to the cinematography part of it all—making a photo look like a scene from a movie, without dialogue. You're giving the viewer a sense of where this person is at a particular point in time.

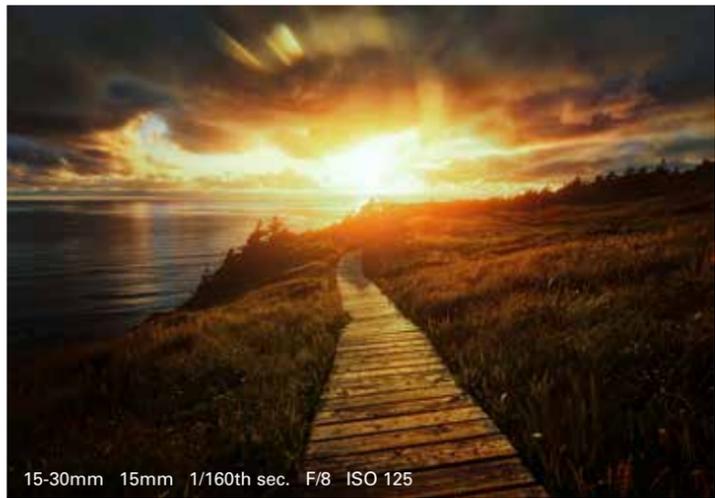
Tell us about your post-processing technique.

Drysdale: I try to approach each picture differently, and I only do what that photo needs. For instance, if I shot on a dreary day, there may be no definition in the sky. So I'll go in and do some sky replacement to improve the picture. But my overall goal is to keep the image as natural as possible. If there's a sunset image, for example, I'll go into the photo and tweak the colors a bit to make them more vibrant. One thing I typically do for all of my images is add a subtle vignette. This helps me draw the viewer's eye to a specific part of the photo.

I do all of the editing myself, but Victoria helps me assess the images beforehand. I'm my toughest critic, but my second-toughest critic is Victoria. I love having a second pair of eyes on my photos. While it's my work, I don't claim to have the best ideas in every single circumstance, and she'll tell it like it is, even if it's something as simple as whether a picture should have more of a warm tone or cool tone.



70-200mm 135mm 1/250th sec. F/6.3 ISO 100



15-30mm 15mm 1/160th sec. F/8 ISO 125

ABOUT: TJ DRYSDALE



TJ is a fine art, portrait, and fashion photographer based in Tampa. His focus is on natural landscapes captured in natural light. TJ's work has been featured in *Conde Nast Traveler*, *Lonely Planet*, *500px*, and *Getty Images*, among others. www.tjdrysdale.com

"I TELL EVERYONE WHEN THEY GET THEIR FIRST CAMERA NOT TO WORRY, THAT THEIR STYLE WILL DEVELOP ON ITS OWN. IT DOESN'T HAPPEN OVERNIGHT."

Most of your work is in color. When do you gravitate toward black and white?

Drysdale: I do black-and-white conversions maybe 10 percent of the time, but it's still one of my favorite mediums. I feel like certain images call for it, like maybe when Victoria and I are on location and she's standing on a cliff, or when I shoot locally and my model is doing something that looks a little old-fashioned, like holding a lantern. When I do decide to go for a black-and-white image, I'll go all out and add grain to the image. I want it to seem like an old-time photo.

Anything exciting coming up for you in the near future?

Drysdale: We've been resting for the past couple of months, because the last year has been so crazy with all of the traveling—we were barely ever home. But we'll be heading soon to India. We're working with a luxury train company there and will be traveling around the northern part of India, mainly in the New Delhi area. This is our first time going to Asia. We're really excited for the opportunity.

What advice can you offer to up-and-coming photographers?

Drysdale: Shoot as much as you can and figure out what you like and don't like. It's terrific to have photographic idols and mentors, and you may try to emulate them, but you have to create your own style.

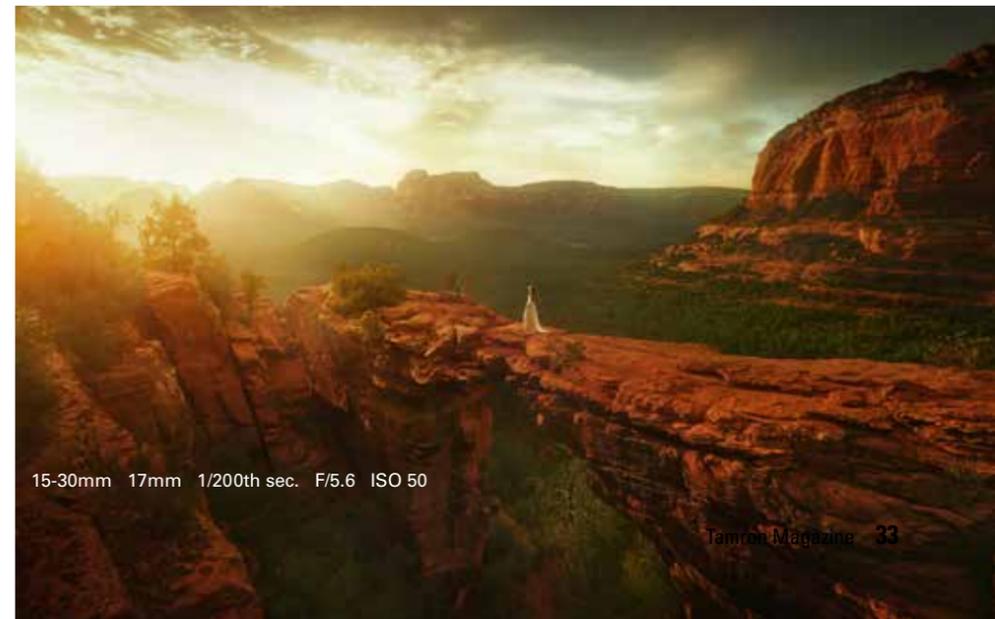
PHOTO: TJ DRYSDALE



15-30mm 24mm 1/640th sec. F/4.5 ISO 50



15-30mm 18mm 1/160th sec. F/6.3 ISO 100



15-30mm 17mm 1/200th sec. F/5.6 ISO 50



70-200mm (70mm), F/16, 1/125th sec., ISO 320

"INFRARED PHOTOGRAPHY LETS ME PLAY WITH TONAL RELATIONSHIPS IN WAYS THAT ORDINARY PHOTOGRAPHY DOESN'T."

**Left to Right:**

24-70mm (31mm), F/11, 1/90th sec., ISO 500

24-70mm (26mm), F/16, 1/180th sec., ISO 320

24-70mm (32mm), F/11, 1/60th sec., ISO 800

BEYOND THE VISIBLE

Russell Hart uses his Tamron **SP 70-200mm F/2.8 VC G2** and **SP 24-70mm F/2.8 VC G2** lenses to achieve stunning, sometimes surreal infrared photos.

The goal of most photographers is to capture and share what they see, and how they see it. If you're an infrared photographer, however, your mission is to photograph what you can't see. "This type of photography captures electromagnetic wavelengths along the infrared spectrum," explains photographer Russell Hart. "It's beyond the red spectrum of visible light."

Because infrared photography inverts how we usually see certain objects—trees and other foliage typically turn white, for example—Russell has always been drawn to this style of photography, going all the way back to his film days in the '70s. "It changes the normal tonal relationships of things, which I like," he says. "Even today with digital, it lets me play with those tonal relationships in ways that ordinary photography doesn't."

To work within this niche, photographers can't simply head out with their regular DSLRs. They can buy an infrared filter that goes over their lens, or they can decide to dedicate a camera specifically to infrared photography by sending it out to companies that specialize in this type of conversion. "People often convert an SLR they're not using much anymore, as converting your camera will void your warranty," Russell explains. "I bought a refurbished DSLR for this purpose. The company basically removes an internal filter that screens out infrared radiation. And the company will often give you the opportunity to indicate how deep you want to go into the infrared range. Some conversions go deep and you don't get much color; others aren't as deep, but you get more color—a reddish tone, obviously. What's also cool is that these companies will often put a preset in the

camera for white balance as well, so your files come out better in that regard."

Lens choice is important, too. "I use the Tamron SP 70-200mm F/2.8 VC G2 and SP 24-70mm F/2.8 VC G2 lenses," Russell says. "The focal-length range between 24mm and 200mm is ideal for the type of photography I'm doing. But what many photographers don't realize when they jump into infrared photography is that not all lenses are compatible with infrared photography. Many get some kind of hot spot in the middle, leaving areas in the image that are lighter and less contrasty. The Tamron lenses don't have that issue, so my infrared photos come out nice and clean. I also typically shoot handheld, so the Vibration Compensation (VC) feature on both of these lenses is invaluable."

ABOUT: RUSSELL HART

Russell Hart, the executive editor of American Photo for more than a decade, is an award-winning photographer who also offered his photographic/editorial services to Popular Photography, Petersen's PhotoGraphic, and American Photographer. He has penned articles for the New York Times, Outdoor Photographer, and Rangefinder, among other publications, and authored a dozen books on photography. He's a renowned instructor and juror whose photos have been exhibited nationwide, most recently at Massachusetts' deCordova Museum.

<https://russellhartphoto.com/>

PHOTOS: RUSSELL HART

PHOTO TIPS: INFRARED**1 Don't assume you have to shoot on a sunny day.**

Back in the age of film, I always went out when the sun was highest, because that was when you got the most infrared radiation. However, with digital, you can shoot on overcast days or in low light and it won't come out grainy like it used to in the old days. I like using infrared in non-obvious ways, so I'll often shoot in light that isn't what people would normally associate with infrared, with often amazing results.

2 Choose subjects best suited for infrared photography.

I'm usually drawn to outdoor subjects that contain a lot of organic material. Landscapes are obvious, because you'll achieve dramatic effects. The grass and trees will turn out light, while the infrared will darken the sky, making the clouds stand out. You may be surprised to know that blue jeans also turn out very light, because they're made of flax or similar material.

3 Get a handle on focusing.

Infrared radiation focuses on a different plane than visible light, so focusing on your subject can be a challenge. There are two ways around that: You can put a loupe on your viewing screen so what you see on the screen is what you're actually capturing. Or you can send your camera, along with the lens you use, to your camera company so it can calibrate the focus of the lens specifically to your camera. That way you can use autofocus with your camera, which will focus for infrared.

4 Rely on your viewfinder.

When it comes to infrared photography, your camera's metering likely isn't the best way to determine exposure. You need to experiment a bit at first when you're getting started with infrared, and the display screen works well for that. You can scan it and tell if you're in the ballpark in terms of whether the image is turning out too light or dark.

5 Use the converter that comes with your camera to convert RAW files.

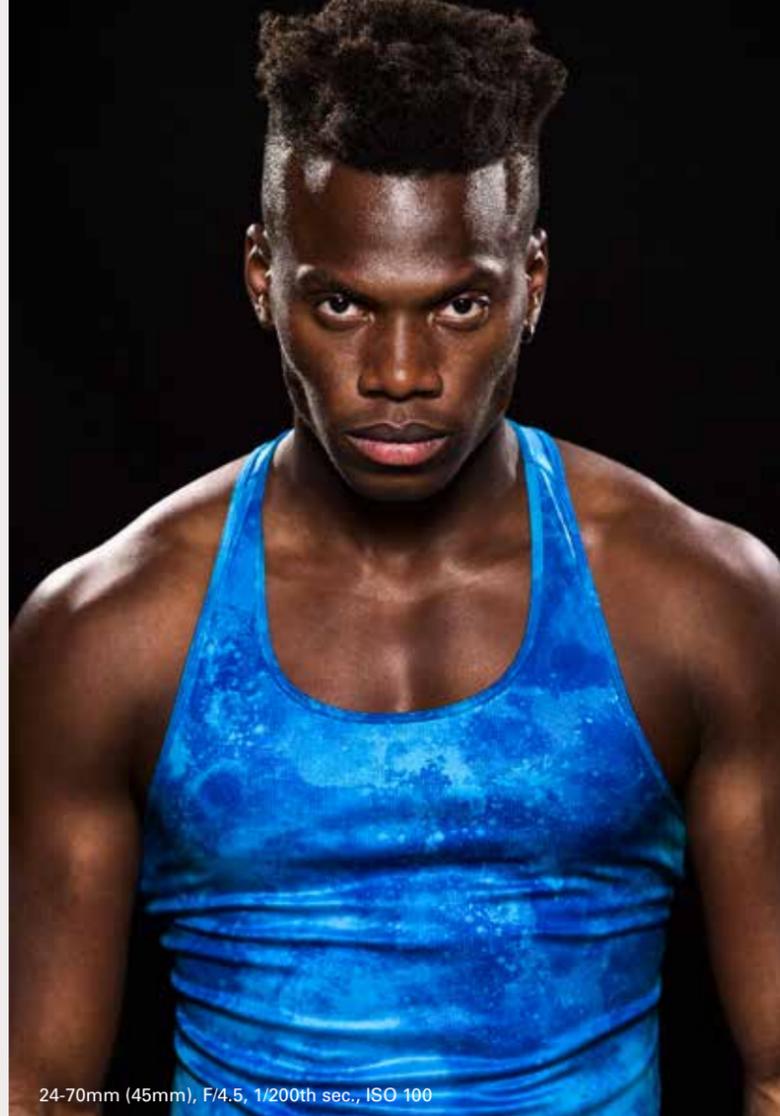
I shoot in RAW, and I always do my conversions this way. The converter in your camera understands your camera's RAW files better than Photoshop, especially when it comes to infrared. The converter will have an eyedropper tool that allows you to simply click on various parts of the image to get the colors where you want them.

6 Don't let your infrared work become gimmicky.

Many people tend to do this when they first start exploring with infrared. Instead, I've tried to understand what this technique can do and how to harness that. And when I do my post-processing, I don't go overboard—instead, I focus on the details. After I do my conversion, I'll run the image through DxO software, which applies a correction over the photo to ensure sharpness throughout. Then I import it into Photoshop and implement some global changes with shadows and highlights and "select color." Finally, I'll use a Nik plug-in that allows me to go into the image in great detail, making tiny, localized adjustments wherever I need them in terms of brightness, contrast, color, and structure—whatever I can do to make the image "read" better.

SECOND THAT EMOTION

Intimacy, expressiveness, and a bit of backstory find their way into each one of Erik Valind's environmental portraits.



24-70mm (45mm), F/4.5, 1/200th sec., ISO 100

When a model steps in front of Erik Valind's camera, the photographer has one main goal at top of mind: to capture an authentic, engaged portrait. "Especially when I'm doing tighter shots, I need to foster a sense of intimacy with my subjects so I'm not getting a dead-eyed look or, in the case of professional models, one of the 25 or so stock looks they're able to pull out without breaking a sweat," he says. "I try to find common interests to create narratives I can share with them, either to make them laugh, open up, or simply have something else to focus on other than the fear of an unflattering photo."

Erik's other goal at a shoot: to tell a complete story. "That means I want to capture detail shots of the tools of the trade that are used by my subject, a tight close-up focused on my expressive, emotive subject, and an environmental portrait explaining what my subject does and who they are by incorporating the back-

ground into the image," he explains.

With his Tamron lens arsenal at hand, Erik is able to seamlessly create such a story at every shoot. "I almost always start things off with my bread-and-butter lens: the SP 70-200mm F/2.8 VC G2," he says. "When I'm working with a new subject and trying to make them feel comfortable, I don't want to start out right in their personal space. The 70-200 allows me to stand a little further away and offer them breathing room. I can still zoom in and get more intimate shots, but without feeling like I'm encroaching on them."

As the cadence picks up and Erik and his subject become more comfortable, he'll switch to a macro lens like the SP 90mm F/2.8 VC for true 1:1 representation, or perhaps to his SP 85mm F/1.8 VC prime, which allows him to blur out the backgrounds with a very shallow depth-of-field to make his subjects pop. "I need to work my way up to the 85, because

when you shoot with a prime like that wide open, everything is blurry except for your subject's eyes and maybe one or two planes of their face," he says. "If you're using that depth-of-field creatively to selectively only show the eyes in focus, you need to make sure your connection with your subject is strong so their face is expressive—and that doesn't usually happen in the first few minutes of the shoot."

Erik also taps into the SP 24-70mm F/2.8 VC G2 lens to expand on his subject's backstory. "I want to explore my subject's personality, and the 24-70 allows me to capture more of the environment in a wider establishing shot," he says. "The 24-70 is incredibly versatile, because if I don't feel like breaking up the momentum and switching lenses right away, I can still zoom all the way in to 70mm, which approaches that ideal portrait-lens length where you don't get distortion on the face."

"I TRY TO TELL A COMPLETE STORY, INCLUDING WITH DETAIL SHOTS, A TIGHT CLOSE-UP WITH AN EMOTIVE SUBJECT, AND AN ENVIRONMENTAL PORTRAIT EXPLAINING WHAT MY SUBJECT DOES AND WHO THEY ARE BY INCORPORATING THE BACKGROUND."

PHOTO TIPS: LIGHTING FOR PORTRAITS

1 Control the light to minimize flaws or emphasize positives.

If you look closely at my images of the male models here compared with the female models, you'll notice the guys have highlights on their faces and shadows on their cheekbones, while the girls have highlights on their face and almost no shadow. That's because I lit the guys with smaller light sources for harder light to emphasize detail: The harder the light, the faster you'll achieve that transition from highlight to shadow.

Now, in a good sense, shadows that quickly appear can draw attention to chiseled cheekbones or sculpted muscles. But on the flip side, they also draw the viewer's eye to blemishes, scars, and wrinkles. The way to minimize that is with a softer light—and the bigger the light source in relation to your subject, the softer the light will be. If you're using a Speedlite or studio strobe, you'll want to combine that with a softbox or large umbrella. The light will filter through that modifier for broader, softer light that's more flattering for most traditional portraits.

2 Maximize the natural light on your subject's face.

When you're shooting outdoors, direct your subjects to turn their faces into the light. People aren't always innately aware of where the light is coming from, though, so you can simply stand with your back toward the light. That way, when your subject looks at you, the light falls directly on her. Any shadow that the sun or streetlight creates will be cast behind her head, where your camera won't pick it up.

3 Soften the sunlight.

For the early morning image here of the model on the beach, I created what was in effect a large softbox with an 8-foot-by-8-foot translucent scrim. I set the scrim up about 10 feet away from my model. She was about 5-foot-5, and the scrim was 8 feet tall, so it was much larger than her, which offered a soft, wrapping light all the way around her. The scrim helped me knock down and soften that medium-hard

light on a bright morning. Plus it gave me quite a bit of control, because I could have my assistants move it a little closer to on-camera access, where I was standing, for a flatter light, or I could have them move it around to the side and create a more wrapping light from the side for beautiful, even coverage.

4 Use rimlights judiciously.

Most of the time the sun works for me as a natural rimlight for saturation. But when I'm shooting in the studio using darker backgrounds, or if I have subjects with darker hair or clothing, I'll add a subtle rimlight to add three-dimensionality to the

photo so the model doesn't just fade into the background abyss. For the in-studio shot you see here of the model in the halter top, I used a 1-foot-by-6-foot strip bank on the back side, which offered that separation of her hair on the right from the black background. I chose the 1-by-6 strip because I could pull back and get a three-quarter or full-body shot and still achieve that separation from head to toe.

5 Learn how to use a mixture of hard and soft light.

I was wrapping up a job in Las Vegas and decided I wanted to do a test shoot at a dry lake bed I'd found during my previous scouting. However, it was evening by the time we got out there, and a rainstorm was moving in. It got dark pretty quickly.

So I worked up a two-light setup with a couple of battery-powered strobes I

had in the rental car, placing a beauty dish behind the model to offer a harder, crisper light, so it looked like it was still daytime. I wanted that backlight to have the characteristics and feel of sunlight spilling on her and the ground around her. Then, so the model wouldn't become a silhouette, I placed a 130-inch parabolic reflector in front to offer a broad, soft, three-dimensional push of light from that direction. It was an effective use of both hard and soft light to create the look I wanted.



24-70mm (48mm), F/5.6, 1/200th, ISO 400

PHOTO TIPS: POSING FOR PORTRAITS

1 Employ "practical posing" when you have space constraints.

For the model in Las Vegas, I didn't have a lot of surface area covered by the fake sunlight I'd created, so I couldn't use a dramatic pose with the whole desert visible in the background. I needed to selectively pick a part of the desert floor that had light on it from my strobes and shoot down on her instead.



However, while that type of vantage point works great for a tight headshot, you can make someone look tiny when you're doing a whole body shot. I had to find a way to shoot down on her without squishing her. That's how I came up with this pose, where her arms and legs were extended out somewhat. Using a wider-angle lens (in this case, the 24-70mm) allowed me to let her "breathe" a bit more instead of compressing her, which made her legs and arms seem longer.

2 Put the models' hands to work.

What I don't want with my models is that deer-in-the-headlights look, with their arms hanging straight down at their sides. To avoid that, especially if they're not professionals, I have them do something with their hands so they relax and feel comfortable. When I'm doing headshots for realtors, for instance, I'll have them do something that comes natural to them, like playing around with their phones. In the case of the model shown here against the red brick wall, he's a dancer and an amateur boxer, so I instructed him to massage his hands a little, then bring them up slightly. That put him at ease in front of the camera, because it gave him something else to focus on.

3 Use subtle variations in facial posing for a big effect.

When you think "body language," you think of the body, but the way you pose a model's face is important, too. If you look at the boxer I mentioned earlier, his forehead is leaned toward the viewer, making him seem like he's listening and engaged. For the runner in the blue tank top, I took it to more of an extreme, as I wanted a slightly more aggressive, pumped-up athlete look. I went a little harder with the light and also had him bring his head even more forward. That eye contact and furrowed brow gave me exactly what I was looking for. One trick I use to coax a model to look slightly

downward: I get a bit lower than my subject, then talk very quietly, so that he or she is forced to lean in and look down toward me.

Circling back to the model on the Las Vegas riverbed, you'll notice how she has her face turned up, with a soft, closed-eye expression. By having the model look up like that, it conveys a sense of innocence, discovery, or openness, helping you establish a mood or emotion. It also makes your subject open her eyes a bit wider and pull her chin out some more, a flattering look for portraits. I recommend all photographers keep a small stepstool or ladder on hand exactly for this reason. Just these little tilts of the head can tell completely different stories.

4 Use a three-plane scheme for posing.

When I direct models, I talk about the hips, shoulders, and facial planes, so when I give direction, I'm not moving their whole body at once. Instead, I might say, "Keep your hips where they are, but turn your shoulders right toward the light a little

bit, then move your face left slightly." I can very quickly position the model into an S-curve-type pose or turn them toward the light that way.

That's what I did for the in-studio shot of the model in the halter top. She's a gorgeous model, but she's also got a petite build with broad shoulders. So, although her wardrobe was beautiful in that it showed a little skin and three-dimensionality, it emphasized her shoulders more than I wanted when she squared up to the camera. That's where the three-plane plan came into play: I had her keep her hips where they were, facing toward the camera, then asked her to move her shoulders slightly toward her right into the light. That gave the illusion of slimming her waist, which you don't see here because of the crop, but it also narrowed her shoulders, as it angled her shoulders toward the camera and took some width off.



85mm (85mm), F/5.6, 1/200th sec., ISO 100

ABOUT: ERIK VALIND



Erik Valind is a freelance photographer, born and raised on the Florida beaches, now living in New York City. Specializing in commercial lifestyle photography and environmental portraiture - airy and energetic imagery defines the style and vision of this top pro photographer. Erik also shares his visual approach, techniques and passion for photography internationally as a speaker at major photo conferences, as an author, and online as a CreativeLive and KelbyOne instructor.

<http://erikvalind.com>



24-70mm (45mm), F/8, 1.3 sec., ISO 400

"WITH THE 70-200MM G2, I CAN STILL ZOOM IN AND GET MORE INTIMATE SHOTS, BUT WITHOUT FEELING LIKE I'M ENCROACHING ON MY SUBJECT."



70-200mm (125mm), F/2.8, 1/1250th sec., ISO 64



70-200 (100mm), F/8, 1/200th sec., ISO 100

PHOTOS: ERIK VALIND

MY PROJECT

MEETING AND PHOTOGRAPHING PEOPLE AROUND THE WORLD



Simply put, I am a travel photographer. But what is travel photography exactly? Technically speaking, it is “a genre of photography that may involve the documentation of an area's landscape, people, cultures, customs and history.” But it is indeed, so much deeper than that!

As travelers and travel photographers, it's not something we do occasionally, but instead something that has a hulk-sized grip on our world. It's an internal calling that doesn't let up. And makes its mark on you, every time you set out on a new or revisited place. True travelers press the start button, but there is never really a stop.

I photograph people, places, and life, so that not only I can grow to be a better human, but with the hope that sharing my experiences, will spark that same fire in someone else. There is something beyond satisfying when I can peel back the layers of a location to expose its colors, shapes, shadows, culture, faces, and voices. When you photograph a place, do your research and discover the heartbeat

of that place. When you photograph another person, ask questions and show honest intent that you want to hear their answer. That simple extra step causes a ripple effect of good. That honesty plants a little seed of trust. Your subject will then photograph better, which is then passed on to your audience. And the meaningful interaction will be remembered by both yourself and your subject, carried on far passed just the photograph. (Keep in mind this goes for both good and bad connections!) People are a challenge, but if it weren't for challenges, life would be quite stale.

I am lucky enough to have photographed people fly fishing in the rivers of Montana, catching clams on the shores of Oregon, through the spice markets of Israel, and on mountains in Norway. We are ambassadors of our craft whether we are in our own state, sailing with pirates, or eating crumpets with the queen, and having these interactions with people of the world ensures our good name and the craft continues. Remember that start button I mentioned? I encourage you to push it and allow yourself to open up to a world you will not regret finding!

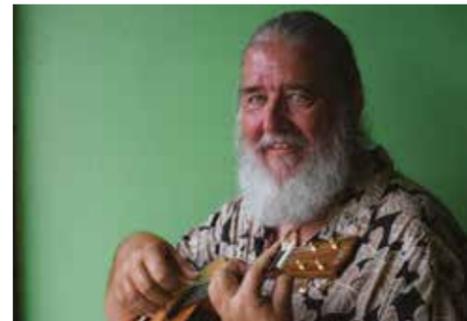
Clockwise from bottom left:

- Dave. Jerome, Arizona.
SP 70-200mm, G2, F/4, 1/250 sec., ISO 640, 135mm
- Navajo Leader. Monument Valley, Arizona.
SP 45mm, F/2.8, 1/40 sec., ISO 1000, 45mm
- Jerry. Astoria, Oregon.
SP 15-30mm, F/7.1, 5 sec., ISO 1000, 15mm
- Keely. White Mountains, New Hampshire.
SP 35mm, F/5, 1/60 sec., ISO 800, 35mm
- Uncle Uke. Kailua Kona, Hawaii.
SP 85mm, F/4, 1/1250 sec., ISO 500, 85mm
- Norris. USS Alabama. Mobile, Alabama.
SP 90mm, F/4, 1/80 sec., ISO 1250, 90mm

PROFILE: ERICA ROBINSON

Location: Boston, MA
Occupation: National Technical Representative
Employer: Tamron USA
Photography specialty: Travel
Passions: I am - an adventure seeker, health food eater, animal lover, leggings wearing, travel photographer; who enjoys Crossfit, and good cup of Chai Tea.
Favorite lenses: SP 35mm F/1.8 Di VC USD; SP 85mm F/1.8 Di VC USD; SP 15-30 F/2.8 Di VC USD ; SP 70-200 F/2.8 Di VC USD G2

PHOTOS: ERICA ROBINSON



MEET THE MACRO PROS

ABOUT: MONICA ROYAL



Monica Royal is a professional photographer who provides exquisite fine art photography to the hospitality and health care industry as well as to a long list of private art collectors. She has permanent art installations in Canada, the U.S. and Guam. Monica is sponsored by Tamron USA, Millers Professional Imaging and Savage Universal. She speaks and teaches macro fine art photography nationally. www.monicaroyal.com

ABOUT: DAVID GUY MAYNARD



David Guy Maynard is an award winning, internationally published photographer, producing work in Fashion, Lifestyle, Event, Fine Art, Nature/Macro, and General Commercial photography. His work has been seen in numerous magazines and publications around the world, as well as being featured on respected web based business sites, advertising campaigns, in galleries, and exhibits. When not shooting assignments, David travels the country delivering Seminars and Hands-On Photo Workshops on subjects ranging from studio and location lighting, to color management and workflow. www.dmaynardphotography.com

ABOUT: KIM YOUNG



Kim Young is a nature photographer that gravitates to macro photography. She hunts for insects and tiny worlds everywhere from the forest to her own yard. Surrounded by Giant City State Park and the Shawnee National Forest, she calls beautiful southern Illinois her home. www.instagram.com/kim_and_camera

ABOUT: RICK LIEDER



Rick Lieder's art has appeared on award-winning novels and Newbery Award-winning books for children. His wildlife filmmaking was featured in the PBS Nova documentary "Creatures of Light", produced by National Geographic Television. His nature picture books with Helen Frost are published by Candlewick Press, including Step Gently Out, Sweep Up The Sun, Among A Thousand Fireflies And Wake Up! www.bugdreams.com

ABOUT: MIKE MOATS



Mike Moats is a pro macro photographer from Michigan. His articles and images have been published in many major photo magazines and he has written several how-to macro and photo business book/eBooks. Mike's images have won local and international awards. Mike runs a series of Macro Bootcamps, a Macro Conference and other workshops throughout the country. www.tinylandscapes.com

CONTACT

MAGAZINE FEEDBACK

tamroneditor@tamron.com

CUSTOMER SERVICE

If you have any questions about our products or services, get in contact with us:

Telephone: 1-800-827-8880 / prompt 1

Email: custserv@tamron.com

Mon-Fri 8:45am – 5:00pm EST

REPAIRS

Tamron products are manufactured with the greatest care and precision. However, should there be any damage to your lens, Tamron Customer Service will be happy to assist you. All Tamron lenses purchased through an authorized Tamron USA retailer are supported with our **6-Year Warranty** and **3-Business Day Repair** Turnaround at no extra charge. You can find contact addresses and more detailed information on the warranty and the procedure for sending in the product and having it repaired on our website:

www.tamron-usa.com/support



LEGAL NOTICE

Editor: Tamron USA, Inc., 10 Austin Blvd, Commack, NY 11725

Content Manager: Stacie Errera

Editorial Staff: Paola Ponchielli, Jennifer Gidman, Ken Hubbard

Production and layout: Stephen Reisig / Real Imagination

Printed by: Spectragraphic, Inc., 4 Brayton Court, Commack, New York 11725

Reprinting, reproduction in online services and on the internet, duplication onto storage media such as thumbdrive, CD-ROM, DVD-ROM etc. are only permitted with the advance written permission of the editorial staff. All information, prices, dimensions and colors are subject to correction

Copyright © 2018, Tamron USA, Inc.

Focal Length: 400mm Exposure: F/8 1/250th sec ISO720 © David Akoubian



Shoot precisely in the moment

Extremely portable, with a highly responsive AF, and clarity and color rendition you demand.

Step up to the latest in ultra-telephoto zoom lenses

NEW

Lightest in its class

100-400mm F/4.5-6.3
Di II VC HLD [Model A035]

For Canon and Nikon mounts
Di: For full-frame and APS-C format DSLR cameras



Tripod mount is an option.

TAMRON

www.tamron-usa.com

ONLY AVAILABLE AT YOUR
AUTHORIZED TAMRON USA RETAILER

PORTFOLIO SUBMISSIONS

Would you like to be featured in the Tamron magazine or Tamron eNews and social media? Send a portfolio of 12-16 images taken with Tamron lenses for review to tamroneditor@tamron.com. Please specify the Tamron lens used for each image. Due to the volume of submissions, we will reply only to photographers with whom we will pursue a future story. We thank you in advance for taking time to send us your work for evaluation.

TAMRON

One Moment, one Lens



THE TRAVELZOOM
www.tamron-usa.com

18-400_{mm} Di II VC HLD

**Powerful performance that exceeds
your imagination.**

World's first 22.2x ultra-telephoto high-power
zoom lens. Capture thrilling close-up action in a snap.

18-400mm F/3.5-6.3 Di II VC HLD (Model B028)

For Canon and Nikon mounts
Di II: For APS-C format DSLR cameras

NEW



TAMRON

www.tamron-usa.com

ONLY AVAILABLE AT YOUR
AUTHORIZED TAMRON USA RETAILER