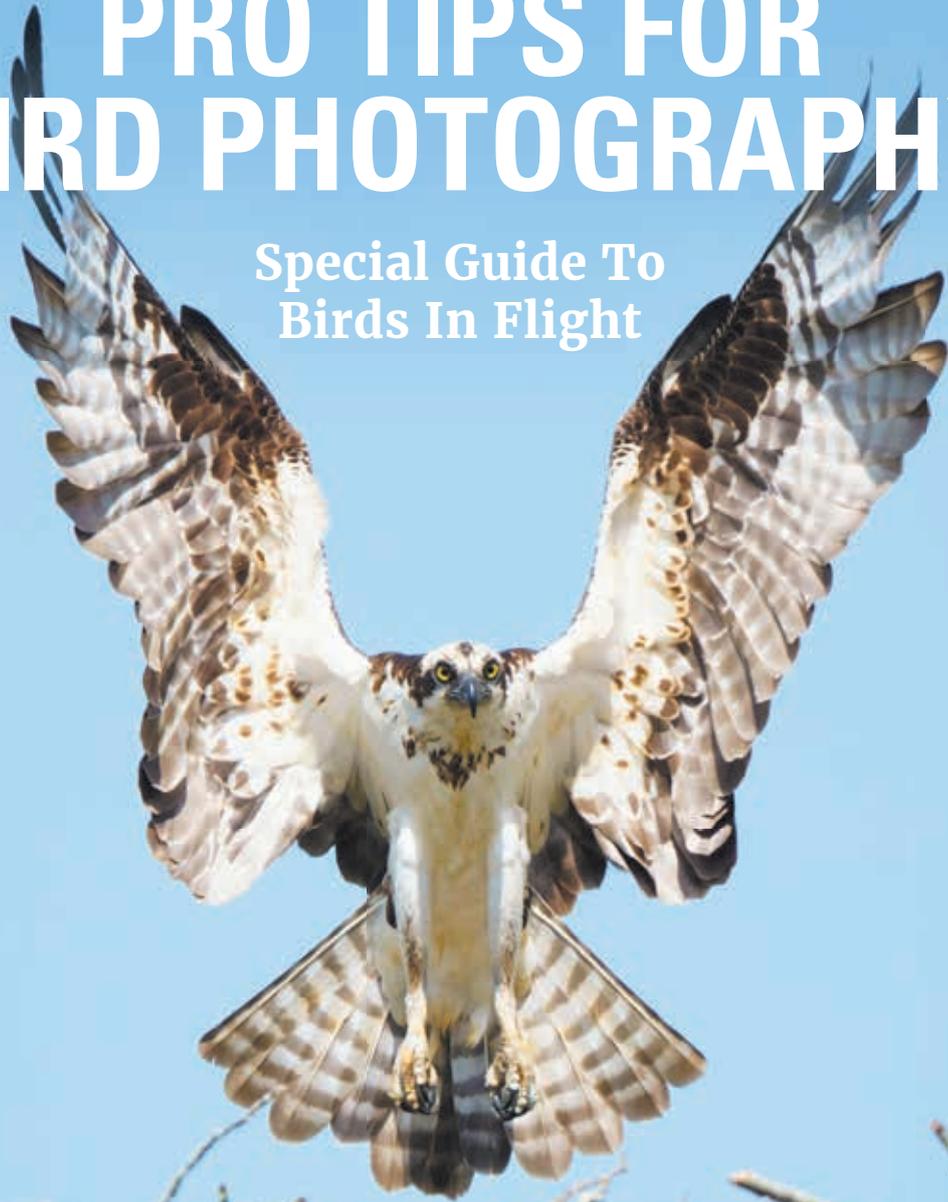


PRO TIPS FOR BIRD PHOTOGRAPHY

Special Guide To
Birds In Flight



Cover image by Cecil Holmes with the Tamron 150-600mm



NEW ZOOMS FOR SONY MIRRORLESS

28-200mm F/2.8-5.6 Di III RXD &
70-180mm F/2.8 Di III VXD

NORWAY

Capturing the solitude of Norway with
Tamron Prime Lenses for Mirrorless



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One Moment, One Lens

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Dear Readers,

PHOTO BY: SYDNEY FLEM



We hope that you, your family and friends have been and remain healthy during the COVID-19 pandemic. Like many of us, you may be living your life a little differently than you did six months ago, but we hope your passion for photography has only increased during our time of self-isolation and continued social distancing in many places. If you didn't get the chance to attend one of our webinars or watch our how-to videos, all the content we created so far is posted in our new Home School section on our website: www.tamron-usa.com/special/phototips/home_school.html (easily accessible from our home page in the Featured Contents Section).

Backyard birding has become very popular and photographing your local birds can be easy and fun. See the pros' tips starting on page 10 for photographing birds in flight in this issue's Special section. Photograph your summer and fall blooms with advice from Edina Merkle (page 22). This issue takes us around the globe. Kenna Klosterman heads to Cuba (page 30). Our own Ken Hubbard travels to the Lofoten Islands in Norway (page 56). Nicco Valenzuela takes us to South East Asia (page 52). And Blaine Scinta hits the road in Utah (page 17).

This May and June, we launched two exciting new lenses for mirrorless cameras. The new 70-180mm F/2.8 Di III VXD completes the fast zoom trinity for mirrorless Sony cameras. All three lenses combined gives you 17mm to 180mm range with a fast F2.8 maximum aperture in a compact and lightweight package that weighs a mere 62.8 oz. And each lens in the fast trinity features the same 67mm filter size. Read about this new fast telephoto lens on page 6. And see the lens in action with Marcie Reif on page 26.

The 28-200mm F/2.8-5.6 Di III RXD is the world's first all-in-one zoom for full-frame mirrorless cameras that starts with F2.8. This incredible zoom features outstanding performance with its RXD autofocus system, generously loaded optical design, and incredible wide to telephoto range. It is remarkably compact and lightweight and features the same 67mm filter size like all lenses in our Sony full-frame mirrorless series. Check out all the features on page 8. Andre Costantini put the lens to the test in Vermont & the Adirondacks this Spring. See the results on page 42.

We are excited to celebrate the 70th anniversary of the foundation of Tamron! Throughout the rest of the year, we will bring you stories about the company in our eNewsletter. We are planning a photo contest, too. Please look for details this Fall on Tamron's social channels and in our eNews. See info in the bottom right corner of the page.

Lastly, we have changed our eNewsletter to bring you articles tailored for your interests with new subject-specific subscriptions. You can sign up for one, two or all three editions (Everything Landscape & Travel; Portraits & Events; Art & Macro). You will get how-to and aspirational articles delivered once a month to your inbox that truly resonate. Be sure to visit our home page and scroll down to featured contents to sign up for your subscription(s) of choice. You will continue to get our general eNewsletter filled with new product info, contest details and more.

Enjoy this issue of Tamron Magazine and send your feedback to tamroneditor@tamron.com. We would love to hear from you! Stay safe.

Sincerely,

Stacie Errera
Vice President, Marketing & Communications

28-200mm F/2.8-5.6 RXD
& 70-180mm F/2.8 VXD



WELCOME

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WATCH TAMRON IN ACTION

www.youtube.com/user/tamronvids



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

NEWS

TAMRON TURNS SEVENTY!

[Message from Tamron Headquarters]

Tamron will mark the 70th anniversary of its foundation November 1, 2020. We hereby extend our heartfelt appreciation to our customers for your support and patronage that has enabled Tamron to run our business for such a long time. Please look for activities throughout the year centered around this milestone.

In 1950, our forerunner, Taisei Optical Equipment Manufacturing, was established on the basis of our founders' belief in the potential of light. Our corporate history began with 13 employees polishing lenses for cameras and binoculars. Since then, we have pursued optical technology research and technological innovation to progress to the development and design of lenses and other components. We have invented a number of revolutionary, original products, including items that broke new ground as the first of their kind in the industry, or the world.

We have now grown into a global manufacturer of optical equipment with approximately 5,000 employees comprehensively conducting development, manufacturing and sales.

We will continue to deliver the value of light in a way that is unique to Tamron, to provide excitement and reassurance with a view to further contributing and remaining vital to society for the next ten years and beyond, towards our 100th anniversary. We thank you for your continued, invaluable support.

Follow our story at: www.tamron-usa.com/70th



TAMRON VIP CLUB

TAMRON USA VIP CLUB

Register your Tamron lenses towards 2021 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 three to 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>.

Deadline to register for 2021 status: Jan 15



SILVER MEMBERSHIP
GOLD MEMBERSHIP
PLATINUM MEMBERSHIP

	Magazine	Lens Cloth	Sportspack	Pin	Contest	Rebate	Repair	Luminar 4 by Skulum	Cap	Kleen Kanteen	Vest	Summit
SILVER MEMBERSHIP	✓	✓	✓	✓	✓	\$50	10%	20%				
GOLD MEMBERSHIP	✓	✓	✓	✓	✓	\$75	15%	30%	✓			
PLATINUM MEMBERSHIP	✓	✓	✓	✓	✓	\$100	20%	40%	✓	✓	✓	✓

¹Certain exclusions apply, see website for rules and details.

Luminar 4

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Say Goodbye to Bland and Boring Skies

Get new Luminar 4, powered by new and innovative technologies like Accent AI and AI Sky Replacement. Instantly replace skies to change the mood of your photo. No complicated masking or brushes required!

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TOP FEATURES OF THE 70-180mm F/2.8 Di III VXD

FOR FULL-FRAME MIRRORLESS

Fast telephoto zoom lens for full-frame mirrorless Sony cameras is lightweight with responsiveness that makes telephoto shooting better than ever.

The new 70-180mm F/2.8 Di III VXD (Model A056) provides outstanding performance even with its high-speed F/2.8 aperture packaged in the world's lightest and most compact lens design in its class. This remarkable zoom is the third member of Tamron's exciting trio of fast F/2.8 zoom lenses for full-frame mirrorless cameras.

Compact and lightweight body facilitates active telephoto shooting

Tamron designed this compact and lightweight lens to be the ideal combination with a full-frame or APS-C mirrorless camera. To achieve this diminutive size while maintaining the high performance of the F/2.8 aperture, Tamron selected the focal length of 180mm at the telephoto end and employed an innovative zoom mechanism. The result is a compact telephoto zoom lens that is comfortable and easy to shoot handheld. The impressive portability of this lens expands its usefulness to many different fields of photography.



*Varies between camera bodies



180mm, F/2.8, 1/2000th sec., ISO 400

© Noriyuki Watabe

The highest level of autofocus speed and precision in Tamron's 70-year history

Tamron developed its first-ever linear motor AF drive focus mechanism, VXD (Voice-coil eXtreme-torque Drive), especially for the 70-180mm F/2.8. The key features of a linear motor drive are higher precision in "Stop Position" accuracy during high-speed operation, as well as quietness. VXD makes full use of these qualities to produce AF that is faster than ever. Focus tracking has been vastly improved to facilitate sports and vehicle photography, two common subjects for telephoto zooms. This ensures that those dramatic, action-packed moments are never missed, whether shooting still photos or video.

Outstanding image quality to capture the ambience of the moment

In developing the 70-180mm F/2.8, Tamron sought to strike a balance between compact size and light weight without sacrificing high image quality. The optical construction features 19 elements in 14 groups in a generous arrangement of special lens elements including XLD (eXtra Low Dispersion), LD (Low Dispersion), GM (Glass Molded Aspherical) and hybrid aspherical lens elements. Combined, they achieve exceptionally high resolving power and control of aberrations from image center to the edges. BBAR-G2 (Broad-Band

Anti-Reflection Generation 2) Coating is used to suppress ghosting and flare and to render subjects in exacting, full-contrast detail even under backlit conditions.

Close Focusing

The MOD of the 70-180mm F/2.8 is just 33.5" across the entire zoom range, a surprising accomplishment for a large-aperture telephoto zoom lens. Thanks to this short distance, at 180mm the maximum magnification ratio is 1:4.6, allowing you to create powerful close-up images. A floating component equipped with two VXD linear focus mechanisms maintains high image quality while effectively controlling aberrations so that the lens ensures great image quality even in the close-up range.

Series designed for portability

The greatest feature of the series that includes the 17-28/2.8, 28-75/2.8 and 70-180/2.8 is the excellent portability. Combined, the three lenses are unbelievably light at just 62.8 oz, fulfilling the photographer's dream of being able to easily carry three fast, potent zoom lenses at the same time.

Pursue a wide range of photography with a lineup of lenses that all have the same 67mm filter diameter

Great things come in compact packages! Tamron's FE lineup includes other

lenses that share the same 67mm filter diameter. In addition to providing excellent portability when carrying multiple lenses, costly Polarizers, ND, and other filters can be used interchangeably. Plus, the hassle of looking for different-sized lens caps when switching lenses has been eliminated. In addition to outstanding optical quality, you will enjoy the highest level of convenience across the entire lineup.

Shoot with confidence

Moisture-Resistant Construction and Fluorine Coating are employed to facilitate outdoor shooting, and each lens in the series is fully compatible with camera-specific features like Fast Hybrid AF.



NEW 70-180mm F/2.8 Di III VXD

Model.....	A056
Focal Length.....	70-180mm
Max. Aperture.....	F/2.8
Blades ... 9 (circular diaphragm)	
MOD.....	33.5"
Max. Mag. Ratio.....	1:4.6
Length.....	5.9 in
Weight.....	28.6 oz
Max. Diameter.....	ø81mm
Filter Size.....	ø67mm

TOP FEATURES OF THE 28-200mm F/2.8-5.6 Di III RXD

FOR FULL-FRAME MIRRORLESS

The world's first all-in-one zoom lens starting at F2.8* provides unprecedented blend of optical performance and versatility

All of Tamron's technical know-how regarding all-in-one zoom lenses has been distilled to create this 28-200mm F/2.8-5.6 Di III RXD (Model A071). The lens has a large maximum aperture of F2.8 at 28mm, a world's first* for all-in-one zoom lenses, and delivers high-level performance from 28mm wide-angle to 200mm telephoto. Although covering a wide range of focal lengths, the lens is lightweight and compact. Tamron has taken an uncompromising approach to optical performance, making liberal use of special lens elements—including LD (Low Dispersion) and XLD (eXtra Low Dispersion) lens elements—to greatly suppress chromatic aberrations, making it possible to achieve high image quality from edge to edge. This innovative all-in-one zoom lens vividly captures virtually all possible scenes, from landscape photography to portrait photos and snapshots.

Versatile lens does it all!

The 28-200mm F2.8-5.6 covers an expansive range of focal lengths from 28mm to 200mm. This empowers diverse photographic expression, from wide-angle shooting of sweeping landscapes to close-up and compressive compositions at telephoto. The compact design measures 117mm (4.6 in) and weighs 575g (20.3 oz) so it's easy to carry anytime, anywhere.



*Varies by camera bodies

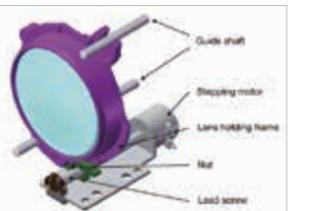
HIGHLIGHTS IN FOCUS:
28-200mm F/2.8-5.6 Di III RXD



Moisture Resistant Construction
Travel in all weather conditions with confidence. The all-in-one zoom is weather sealed to protect against the elements.



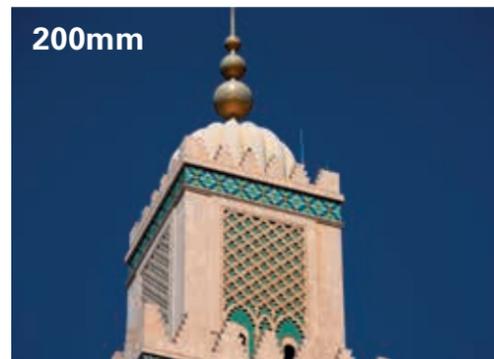
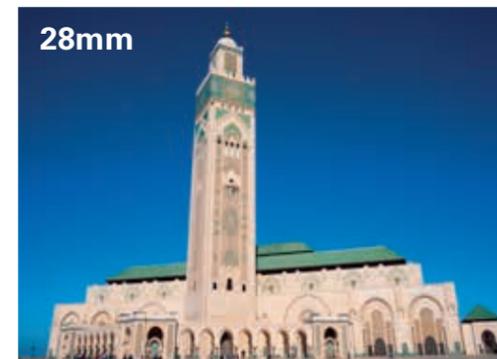
Superb Image Quality
A precise arrangement of special lens elements accommodate the increasingly high resolutions of today's digital cameras.



RXD Autofocus
Tamron's original RXD AF motor unit is designed to reduce the action noise for extremely quiet operation and achieves quick and responsive focus.



Unified system of lenses with 67mm filter size
Combine the 28-200mm F2.8-5.6 with other members of Tamron's lineup of 67mm filter size lenses and cover an even wider range. The shared 67mm filter size enables efficiency in filter use; the same polarizer filters, or other filters, and lens caps can be shared between all models.



Close-up performance that's astonishing for an all-in-one zoom lens

At 28mm, the MOD is 0.19m (7.5 in) with a magnification ratio of 1:3.1; at 200mm the MOD is 0.8m (31.5 in) with a magnification ratio of 1:3.8. Capture stunning close-up images and leverage the bokeh utilizing a large F-number and enjoy unique close-ups that were not possible with all-in-one zoom lenses until now.

*Maximum aperture in zoom range among currently available all-in-one interchangeable zoom lenses with a zoom ratio of 7x or higher (As of June 2020: Tamron)



NEW 28-200mm F/2.8-5.6 Di III RXD

Model.....	A071
Focal Length.....	28-200
Max. Aperture.....	F/2.8-5.6
Blades ...	7 (circular diaphragm)
MOD.....	7.5 in (WIDE) 31.5 in (TELE)
Max. Mag. Ratio..	1:3.1 (WIDE) 1:3.8 (TELE)
Length.....	4.6 in
Weight.....	20.3 oz.
Filter Size.....	ø67mm
Max. Diameter.....	ø74mm



PRO TIPS FOR PHOTOS OF BIRDS IN FLIGHT

Whether you're trying to depict a flock of snow geese descending upon a wildlife refuge, wrangle with the fast-moving wings of a hummingbird, or scratching your head on how to best capture the contrast of a bald eagle, taking pictures of birds in flight ranks among the more challenging photographic endeavors. But it's also a highly satisfying one—there's a reason many photographers become addicted to it—and by following some basic guidelines on camera settings, exposure, and composition, you, too, can add well-made photos to your avian portfolio.

Here, our experts share their favorite tips on photographing our feathered friends once their talons leave the ground.



© Lisa Langell



© Dan Walters

"KNOW THE FLIGHT HABITS OF THE BIRD YOU'RE PHOTOGRAPHING SO YOU CAN PREDICT WHERE IT MAY GO, HOW FAST IT WILL FLY, AND WHAT IT MAY DO."



© David Akoubian



© Ian Plant

1 Research to see if and when there will be seasonal gatherings of large numbers of birds.

For example, every winter, large numbers of snow geese gather by the dozen at national wildlife refuges across the United States, including at Bosque del Apache in New Mexico. There's nothing quite like watching thousands of birds fill the sky and being able to capture them with your camera.

2 Know the behavior patterns and biology of your subjects.

It's important to know the flight habits of the bird you're photographing so you can predict where it may go, how fast it will fly, and what it may do. For example, American skimmers, like the one shown here, eventually drop down to water level and travel methodically over the water, with their lower mandible below the surface. This is how they feed. Once one feels a fish, its beak will instantly snap shut, and it gets a meal. By anticipating this type of activity, you can capture a bird in action during feeding time.

3 Use custom settings on your camera.

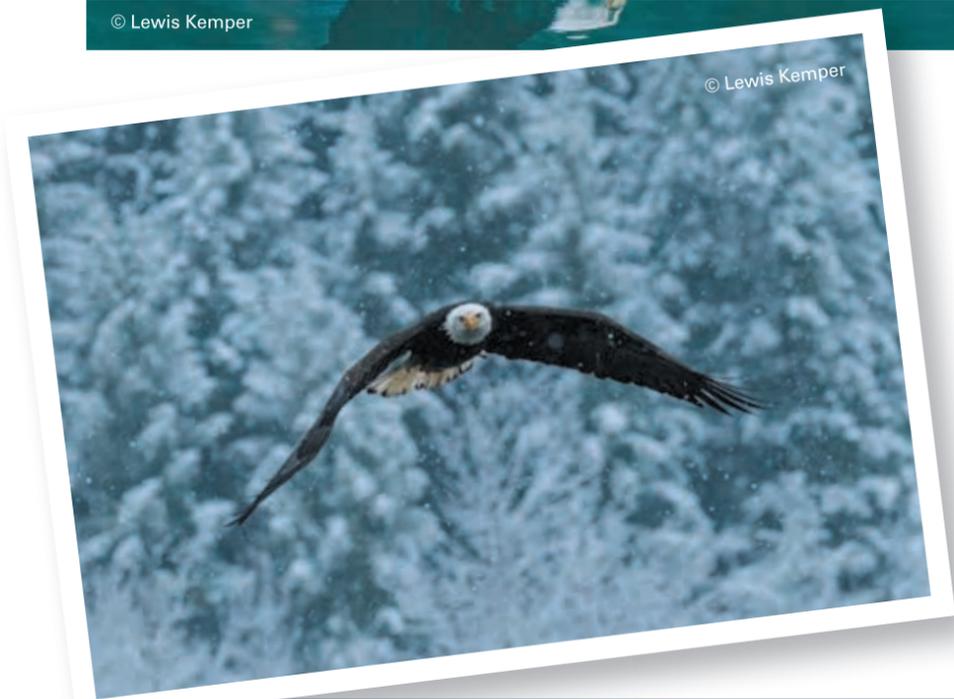
Before venturing out, set up your camera and lens with presets for action. For instance, Don Mammoser (who took the image shown here of an osprey diving for a fish) has three custom settings on his camera and generally sets up and activates his: Auto ISO (limited to a range of ISO 100-3200); Shutter Priority with a speed of 1/2000th sec.; continuous-follow focus tracking; a high-speed motor drive of 7fps; center point focus sensor, plus the nine other sensors surrounding the center point; white balance (set to sunny); lens autofocus; and the distance limiter on the lens set for faraway subjects (10 meters to infinity). That way, when he's in the field, he can quickly switch from his normal shooting parameters of Aperture Priority and single focus tracking to his action modes simply by turning the main command dial on his camera, which takes just a few seconds.

4 Freeze the action.

To do so, it's important to maintain a shutter speed of at least 1/1200th of a second—ideally 1/1600th. While this number may vary, depending on how fast the bird is moving and your lighting conditions, having such a high shutter speed ensures the action will be completely frozen in every shot.



© Lewis Kemper



© Lewis Kemper

© Don Mammoser





© David Akoubian



© Don Mammoser

© Ian Plant



5 Turn on Auto ISO.

This is one way to ensure you're using a fast-enough shutter speed. In Manual mode, simply set your shutter speed and aperture, and the camera will select the proper ISO for you. In Aperture Priority mode, you can set in the menus a minimum shutter speed of, say, 1/1250th of a second, then manually select your aperture. The camera will then select the ISO based on your aperture and the minimum shutter speed you selected in the menus. Auto ISO is especially helpful when you're shooting in lighting conditions that are constantly changing.

6 Use a four- or five-flash setup for super-fast movement.

For example, if you're trying to consistently freeze the action of the wings of a hummingbird, using natural light requires, minimally, shutter speeds of 1/3500th second or higher. At those speeds, having enough available light to do so typically becomes a problem. Opening up the aperture only helps so much before sufficient depth-of-field can become an issue at close range, resulting in one wing or other parts of the bird often being out of focus. Substantially increasing the ISO improves the exposure, but the level of noise in the resulting image may be unsatisfactory, especially if cropping is involved. Even so, the available light may not consistently fall properly onto the bird, resulting in the image having unpleasing lighting. Using a four- or five-flash setup, with low-powered flashes (no more than 1/16th power per flash), solves all of those issues and consistently gives you high-quality images.

7 Be careful of overexposing.

With bald eagles especially, you don't want to blow out the whites of their heads. Birds like bald eagles are easier to photograph on overcast days or in areas that don't get direct sunlight for this reason—it helps solve the contrast problem of photographing a dark bird with a white head. When shooting in Manual mode, take some preliminary photos in an area with consistent lighting, where you won't have to worry about changing exposure values, to determine the best exposure so that you don't lose any detail in the bird.

8 Wait for "that moment."

For example, as you're tracking a bird, hold out for a photo when the bird's wings are outstretched and fully visible. This will enhance your composition and look especially attractive if its feathers are backlit by the sun.

9 Focus before the bird starts to land.

That way the bird is sharp, plus you get a more dynamic image, with its wings and feet outstretched.

10 Use a colorful sunset as your backdrop.

Sometimes combining that with the right form of the bird is all you need to make a compelling image. The sharpness of the bird against a softer background makes the silhouette stand out. Shooting all the way at 600mm on a lens like the Tamron SP 150-600mm VC G2 at, say, F/6.3 helps to create the distinct look of a sharp foreground and blurred background.

© Cecil Holmes



TURN ON AUTO ISO TO ENSURE YOU'RE USING A FAST-ENOUGH SHUTTER SPEED.



© André Costantini



©Oliver Gühth



Tamron G2 quartet—
superb optical quality with
remarkable autofocus and image
stabilization performance.

SP15-30mm | SP24-70mm | SP70-200mm | SP150-600mm
F/2.8 Di VC USD G2 [Model A041] | F/2.8 Di VC USD G2 [Model A032] | F/2.8 Di VC USD G2 [Model A025] | F/5-6.3 Di VC USD G2 [Model A022]

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WIDE-ANGLE EXPLORATIONS

Blaine Scinta uses the **SP 15-30mm F/2.8 VC G2** lens to capture fleeting road-trip moments.

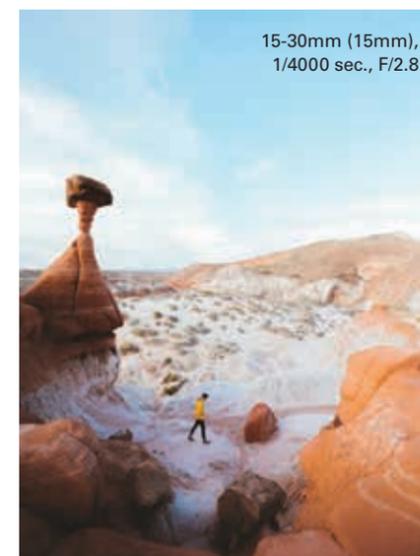
When Blaine Scinta gets the travel bug, he packs his bags and hits the pavement with his camera bag, embarking on road trips from his native Kentucky to such far-flung locales as the Southwest and Pacific Northwest. To best capture the landscapes in front of him, and the people enjoying them, Blaine seeks a balance of light, color, and gesture in all of his photos.

“That gesture might be somebody laughing or mesmerized by a landscape, or you may be trying to capture the feeling of that moment right after you’ve summited a mountain,” he says. “It’s easy to forget about those seemingly trivial moments when you’re on the road, but once you see the photo, it immediately takes you back to that

moment. I also want to ensure that the colors I’m seeing work well with each other, and with the light.”

To inspire himself, Blaine likes to check out the work of other photographers who’ve been to a particular destination on his road-trip itinerary before he goes, but he’s found that spontaneity has also served him well. “Some of the coolest places I’ve been to, and the best things I’ve photographed, are the ones I never planned to visit,” he says. “On a road trip, you have to be flexible and willing to pull over if you’re passing by a scene that really blows you away.”

Whether he’s photographing the secluded Birthing Cave in Sedona, the wildflowers in Utah’s Cathedral Valley, or the Pinnacle Peak Trail



15-30mm (15mm),
1/4000 sec., F/2.8

PHOTOS: BLAINE SCINTA

"IT'S EASY TO FORGET ABOUT THOSE SEEMINGLY TRIVIAL MOMENTS WHEN YOU'RE ON THE ROAD, BUT ONCE YOU SEE THE PHOTO, IT IMMEDIATELY TAKES YOU BACK TO THAT MOMENT."

in Washington, Blaine has his Tamron SP 15-30mm F/2.8 VC G2 wide-angle lens. "I'm able to capture angles with that lens in ways I never thought possible, especially in tight quarters like the diamond-shaped Birthing Cave in Sedona," he says. "I got there and realized we didn't have a lot of space to work in. But I put the 15-30 on my camera, stepped way to the back of the cave, and was able to perfectly frame the shot."

In Zion National Park, the 15-30mm allowed Blaine to frame the entire scene below him. "We were headed up to a spot called the Canyon Overlook when we came around this turn and I said, 'Whoa, that's my view,'" he says. "The sun was hitting the mountains just right. I was super-happy with how the lens performed here. I was able to capture the full extent of the road below, with the mountains in the background."

The 15-30mm also helps Blaine depict the scenes in front of his camera the way he wants to. "To get to Eagle Rock, in Utah's Cathedral Valley, we had to drive down a 15-mile dirt road through a desert-like area," he says. "As we got closer to the rock, we started to see more and more patches of green and wildflowers. I focused, then zoomed out to 30mm to compress the shot a bit and make the flowers pop in my image."

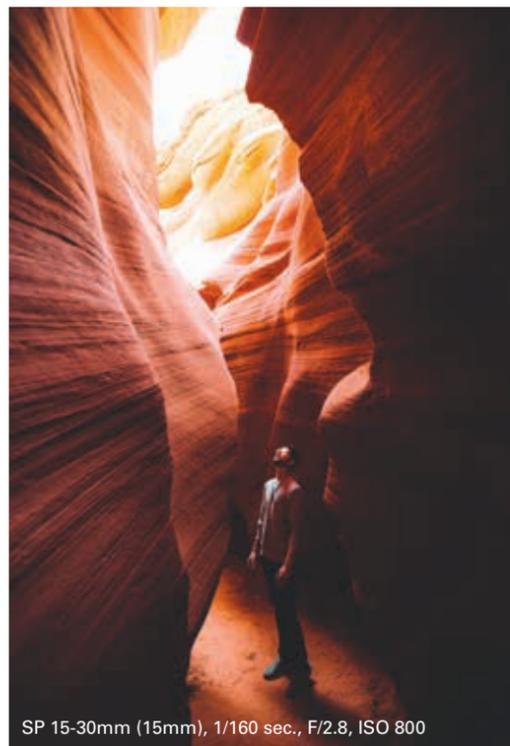
A jaunt out to Washington's Pinnacle glacier and tarn—a type of mountain lake sitting in a valley formed by glacial erosion—offered Blaine one of his favorite recent road-trip photos. "We got down to this spot, the fog started to roll away, and it was like something out of a movie," he says. "That mountain just revealed itself to us. My buddy Steve said, 'Hold up, I'll be right back,' and he ran all the way to the other side so I could get him in the shot. It all framed up just the way I wanted it to."



SP 15-30mm (30mm), 1/100 sec., F/16, ISO 320



SP 15-30mm (19mm), 1/3200 sec., F/2.8, ISO 320



SP 15-30mm (15mm), 1/160 sec., F/2.8, ISO 800



SP 15-30mm (18mm), 1/800 sec., F/2.8, ISO 320



SP 15-30mm (20mm), 1/250 sec., F/2.8, ISO 600

PHOTOS: BLAINE SCINTA

SP 15-30mm (15mm), 1/400 sec., F/2.8, ISO 160



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

Focal length	15-30mm
Angle of view	110°-71°
Aperture	f/2.8
Minimum object distance	11"
Image ratio	1:5
Elements/groups	18/13
Aperture blades.....	9
Length.....	5.7" (CAN)/5.6" (NIK)
Weight.....	38.8oz.



**ABOUT:
BLAINE SCINTA**



I picked up a camera 11 years ago. From that point forward, the way I see things would change forever. My father taught me in my early years after he gave me his film camera from art school about what it means to truly be there for the shot. Photography has always been way more than going out, buying a camera and opening the shutter and seeing what comes out on the other end. It is about capturing a balance of light gesture and color. I'm here to capture what no one else sees. They're the little moments that happen in between and the kind that are so easy to miss. I love working closely with brands who do far more than make stuff we don't need and sell ideas rather than solve problems. I wake up every morning to a world that always has a story to be told.



GREG PIAZZA



Greg Piazza “@the_dallas_artist” of Dallas, TX is an award winning photographer and painter frequently featured in contemporary and fine art publications. Greg has won several national awards including The National: Best of Contemporary Photography 2018 and 2017 40 Under 40 list by the Amon Carter Museum’s Curator, Maggie Adler. His exhibition history includes group and solo shows, with recent exhibitions at the Fort Wayne Museum of Art and The Mattatuck Museum in 2018 - 2019. Greg’s painting “Mesa Rise” and photograph “Sentenced” are now part of the permanent collections of the before mentioned museums.



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

THE WORLD IN BLOOM

Edina Merkel uses the **Tamron SP 90mm F/2.8 VC Macro** lens to explore the plant-filled paradise right outside her door.

PHOTO: EDINA MERKEL

SP 90mm, F/4.5, 1/200 sec., ISO 125



SP 90mm, F/3.5, 1/250 sec., ISO 160

For Edina Merkel, creating macro photos is a way to decompress from the routine of daily life and see the world in a new way. “Macro photography is my hobby, but it’s also become a kind of therapy for me,” the Ohio photographer says. “I love getting out of the house and wandering around outside, and the beauty of it is that I don’t have to go far to do so. Even though I often venture into Cleveland to visit parks and botanical gardens there, I’m usually just in my yard, taking pictures of the trees, plants, and flowers right outside my door.”

Macro photography with her Tamron SP 90mm F/2.8 VC also offers Edina a different lens, both literally and figuratively, through which she sees the world. “You slow down and notice details you never would if you weren’t actively trying to take these types of images,” she says. “Plus, when I’m taking photos in the spring, which is right around the corner, I love seeing everything come to life again after the long winter. It’s an optimistic time of year that I really look forward to.”



SP 90mm, F/4.0, 1/800 sec., ISO 200



SP 90mm, F/4.2, 1/500 sec., ISO 250



SP 90mm, F/4.8, 1/320 sec., ISO 250

PHOTO TIPS: MACRO IMAGES

1 Check the weather.

If you see it's going to be an overcast or even rainy day, that's an ideal time to shoot macro. Plus, if it's rainy, you may get some water drops in your image, which, when shot up close, can bring an exciting new look to a flower, or even to a moss-covered surface. If you're stuck with a sunny day, however, wait for the sun to go behind the clouds for your best photo opps, or head into the shade to see if there's anything you can shoot there. I'll also carry a small collapsible reflector that I use to bounce light the way I want to and reduce harsh shadows.

2 Figure out how you want to incorporate your background.

Background plays a big role in my macro photography, and I'll often isolate my subject against it by shooting as wide open as I can to achieve a colorful but complementary bokeh. That means I may have to move around quite a bit, as shooting from certain vantage points—from up above, for example—may give you a dark background that isn't as pleasing to the eye. If your background isn't terribly busy (e.g., a plain blue sky or green grass), you can bump your f-stop up a little higher, because it's not necessary to blur it out as much.

3 Spend a lot of time with just one flower.

You can create many different types of images with just one subject. I could spend 30 minutes with one plant, shooting it from various angles, filling the frame with a portion of the flower, or pulling back to capture the entire plant, if it's not too big—like the picture you see here of the bleeding hearts. It made for a more interesting picture to capture the repetition of those little hearts, rather than just isolating one small part. I'll even break out a stepladder to get up a little higher, like I did to capture the photo here of a crabapple flower in one of the trees in my backyard.

"SPEND A LOT OF TIME WITH JUST ONE FLOWER. YOU CAN CREATE MANY DIFFERENT TYPES OF IMAGES WITH JUST ONE SUBJECT."

4 Focus on the details.

There's something so intriguing about seeing the xylem, or veins, running through a petal or leaf. You're seeing the inner workings of how a flower stays hydrated. I'll look for where the light is coming from and get down on the ground if need be so that the flower is backlit or otherwise highlighted, so that those details become the most compelling part of the photo. I'll focus on one small portion of that and let the rest of the image softly drop off. It's a more abstract style I love to experiment with.

5 Stage your shots.

Sometimes where a flower is located isn't ideal from a photographic standpoint. The dandelion here was in my backyard, very close to the ground, and the background wasn't helping the flower stand out. I picked it up, held it in my hand instead, and turned my body until I had that complementary brown background—I don't even remember now what I was standing in front of, but it worked. Your eye goes to the flower only, with all of its details, because you're not distracted by what's behind it.

6 Be creative with your compositions.

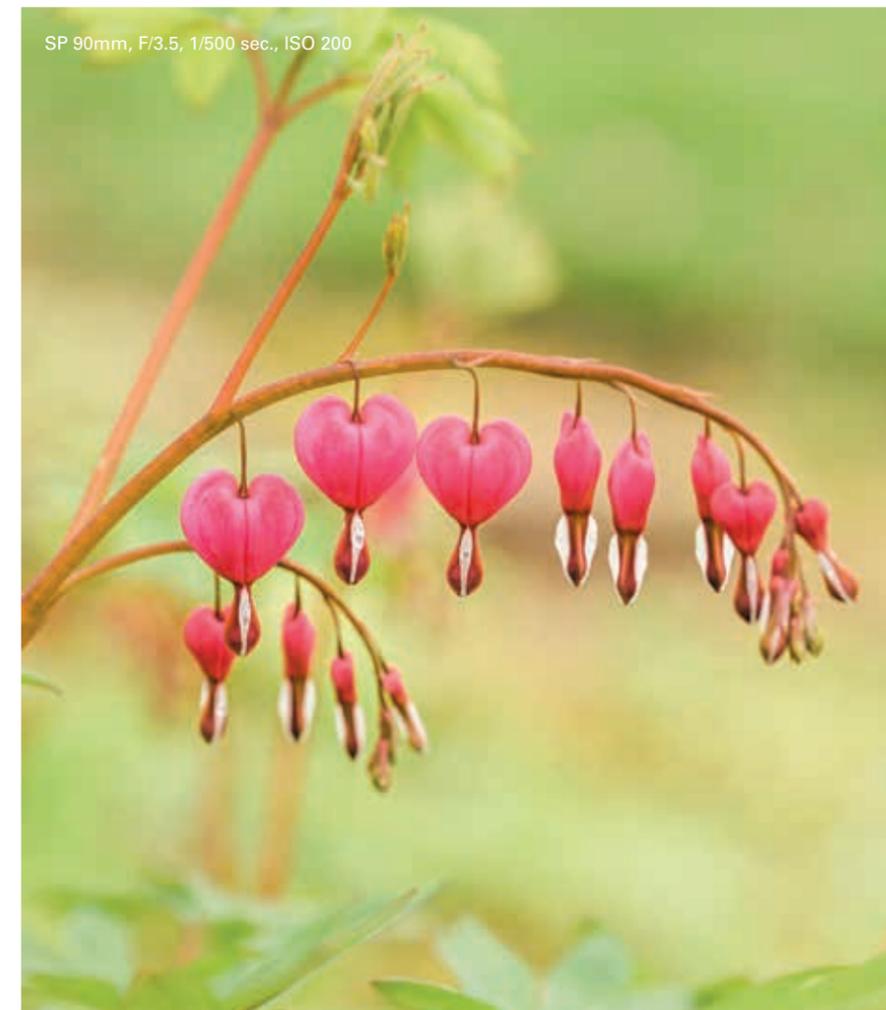
When I can, I try to include more than just the flower itself in the image. For the orange geum flower you see here, I spent a half-hour on the ground shooting up at it from various angles. I was pleased when I realized I had that bud in the background that I could blur out, just to add an extra visual element to make the image more interesting.

7 Don't forget the final tool in your macro photo creation: post-processing.

How much or how little you edit is a personal preference. I try to leave my flower images as natural looking as possible. I'm often the only one who can tell the difference at first glance between my original photo and the edited version. I work in Lightroom, sometimes doing things manually—I'll typically play with the contrast a little, tweak the highlights—but I usually use presets. I'll sharpen the image a bit, leaving detail only where I want it to be, and apply some clarity, to make the photo pop more.

8 Don't automatically discount images that don't look like keepers.

With macro photos, you have to be willing to use your imagination to "see" which images are usable. Sometimes I'll dismiss an image, but when I go back and take a closer look, I'll say, "How could I have missed this one?" There's so much you can recover in post-processing—some minor adjustments, and suddenly you have an amazing photo.



SP 90mm, F/3.5, 1/500 sec., ISO 200

ABOUT: EDINA MERKEL



Edina is a macro photographer enthusiast who fell in love with macro photography about 4 years ago. Her images reveal her love for nature and outdoors through her simple approach and use of natural light. Flowers are her favorite subject to shoot in nature. She's also a portrait photographer but macro photography has truly helped her get through the cold, dreary months in Ohio. It's also taught her to slow down and look for the countless possibilities that are just one click away.



CHILD'S PLAY

Friendship blooms in a wildflower field in front of Marcie Reif's Tamron 70-180mm F/2.8 VXD lens.



70-180mm, 96mm, F/2.8, 1/1000 sec., ISO 320

Whether she's taking photos of her own kids or those of her clients, Atlanta family and portrait photographer Marcie Reif strives to not only freeze moments in time, but also to capture the emotions that underlie those moments. This wasn't hard to do when she recruited her daughter and a few neighborhood kids to create a series of photos highlighting their friendship.

To capture these whimsical images, Marcie used her Tamron 70-180mm F/2.8 Di VXD lens on her Sony mirrorless camera. At 28.6 ounces and with a length of 5.9 inches, this fast-handling telephoto zoom was just the compact, easy-to-carry lens Marcie needed for her session. "This lens is lightweight, but not in terms of performance," she says. "The image quality is outstandingly sharp."

Marcie came up with the idea of capturing through photos the relationship her daughter enjoys with a group of other girls who live in their neighborhood. "She's very good friends with these girls, so I wanted a series of photos that were playful, but that also represented their deep friendship," Marcie explains. "I also knew I wanted the images to exude femininity. They would've had a completely different feel if I'd been photographing kids at play using my son and his friends as subjects."

She'd visited the wildflower field on one other occasion and kept it in mind for a future setting. When she started planning out this session in her mind's eye, she realized

PHOTOS: MARCIE REIF



70-180mm, 70mm, F/2.8, 1/1000 sec., ISO 400



70-180mm, 122mm, F/2.8, 1/1000 sec., ISO 400



70-180mm, 180mm, F/2.8, 1/1000 sec., ISO 320

where she wanted to shoot. "I knew when the field was in peak bloom, so I waited until then to bring the girls out there, during the golden hour so I could work with that soft, warm light," she says. "I asked their moms to dress them in outfits that were feminine and flowery, to match with the environment. A couple of them showed up in hats or flower tiaras to enhance the feeling even more."

Although kids don't always last too long in photo sessions like this—"they can become cranky and tired," Marcie says—these girls had such a fun time together frolicking among the flowers that they were the perfect subjects in front of Marcie's camera. "They were pretty amenable to anything I suggested, whether it was giving each other a hug, playing Ring Around the Rosie, or holding hands during a stroll through the flowers," she says. "Because they were doing what they liked doing anyway, it helped me create natural-looking, relaxed photos. It also didn't hurt that I already had a connection with them, because I know them so well. Plus they knew they'd be models for a Tamron story, so they were quite excited."

Marcie had rented the wildflower field for an hour, and she filled that entire hour. "I had to work quickly to take all of the photos I wanted to capture," she says. "What was wonderful about the Tamron 70-180mm is that its focusing was spot-on, even when the kids were dancing, twirling, and running in the field. I took all of these photos handheld, and all of them came out super-sharp—and I'm very picky when it comes to sharpness and image quality."

The focal-length range of the 70-180 was also versatile enough so that Marcie could capture the four of them together from a distance, but then zoom in tight for individual portraits. "What surprised me is that, after the group photos, they were also clamoring for their individual time in front of the camera," she says. "I was able to create multiple beautiful portraits using that lens. I even pulled some of the moms into the shoot with them. Because I know each of their personalities so well, I wanted to pull those personalities out with solo images. This lens helped me achieve that so that their spirits could shine through."

PHOTOS: MARCIE REIF

ABOUT: MARCIE REIF



Marcie Reif is an in-demand kids, family, and commercial photographer in Atlanta, GA. In addition to running her portrait business she is also a photography educator. Marcie is the co-founder of The Photographer's Retreat, and educational experience for female photographers, and the author of the best selling instructional resource Bringing Home the Story of the Beach.



70-180mm, 123mm, F/2.8, 1/1000 sec., ISO 400

"I WANTED TO PULL THE GIRLS' PERSONALITIES OUT WITH INDIVIDUAL PORTRAITS. THE TAMRON 70-180 HELPED ME ACHIEVE THAT SO THEIR SPIRITS COULD SHINE THROUGH"



NEW 70-180mm F/2.8 Di III VXD

Model.....	A056
Focal Length.....	70-180mm
Max. Aperture.....	F/2.8
Blades... 9 (circular diaphragm)	
MOD.....	33.5"
Max. Mag. Ratio.....	1:4.6
Length.....	5.9 in
Weight.....	28.6 oz
Max. Diameter.....	ø81mm
Filter Size.....	ø67mm

70-180mm, 87mm, F/2.8, 1/1000 sec., ISO 400



TAKING IT TO THE STREETS

Kenna Klosterman documents the culture and colors of Cuba with her Tamron **SP 24-70mm F/2.8 VC G2** and **SP 45mm F/1.8 VC** lenses.



SP 24-70mm G2 (24mm), F/2.8, 1/800 sec., ISO 400



SP 24-70mm (27mm), F/5.6, 1/640 sec., ISO 400



SP 24-70mm G2 (53mm), F/2.8, 1/125 sec., ISO 400

For Kenna Klosterman, photography isn't just a career calling—it's a lifestyle. "When I go to a place, whether it's one I've been to before or not, my goal is to see the culture and express my view of that culture," the Seattle-based travel photographer says. "I want to show the reality and essence of a place through my pictures."

One of the destinations Kenna regularly runs tours to is Cuba, with about a dozen visits under her belt. "On my two most recent trips, which these images are from, we visited Havana, as well as Trinidad, a heavily Spanish-influenced colonial town," she says. "For one of the trips, I went as a leader for an organization called The Giving Lens, a community of photographers who 'give back' around the world."

Kenna brought along her Tamron SP 24-70mm F/2.8 VC G2 and SP 45mm F/1.8 VC lenses on both adventures. "The 24-70mm is definitely my go-to lens for travel photography," she says. "I do a lot of street photography when I travel, and what I like to call street portraits, which is an environmental portrait of sorts. Having the 24-70 offers me the flexibility I need, whether it's going wider for architectural shots or getting close to kids playing sports. The 24-70's fast focusing ability is also key so I can capture action shots, while the Vibration Compensation feature is critical when I'm, say, in the back of a horse-drawn cart."

The 45mm, meanwhile, helps Kenna achieve her documentary style of photography. "How the 45 shows the world is how we see the world," she says. "It's that normal field of view that lets me best show those moments of reality. Plus that F/1.8 maximum aperture allows me to capture beautiful bokeh to make my subjects stand out, as well as shoot in the low-light situations I often find myself in in Cuba, such as inside people's homes or in little shops or dance studios."

Read on for Kenna's insights on how she approaches photographing the richness of a place like Cuba—a destination she says you shouldn't try to understand, but simply love.



SP 24-70mm G2 (40mm), F/5.6, 1/250 sec., ISO 400

What are some of your photographic goals during a visit like this?

Kenna Klosterman: People always want to see the touristy areas when they visit a new place, and that's understandable. But I always tell people to go beyond that—head to the outskirts of town, or find out if there are any special festivals or holidays going on while you're there. Yes, you want to convey the energy of a place by showing the everyday routines, but you're also looking to capture moments that transcend the everyday.

What does your eye look for when you're trying to set up a shot?

Kenna Klosterman: One of the most magical parts of being in Havana is simply wandering the streets. And so when I'm there, I'm usually drawn in by the architecture, but also by the activity that's happening in the background. I'll often compose my photos by concentrating on a specific section of building in the foreground—like the "Cafe Express" mural in the photo here—but then make sure to include in the background the people in the street, showing the hustle and bustle that's going on.

What else catches your eye?

Kenna Klosterman: Color is huge in Cuba in general, and Havana in specific. The flower vendor seen here immediately

"CONVEY THE ENERGY OF A PLACE BY SHOWING THE EVERYDAY ROUTINES, BUT ALSO LOOK TO CAPTURE MOMENTS THAT TRANSCEND THE EVERYDAY."



SP 24-70mm (40mm), F/5.6, 1/125 sec., ISO 400

attracted me, with the way the yellow of the flowers and the colors of the umbrella and her dress all flow together. I also positioned myself so she was framed within that doorway.

How can you show that a street scene is taken in a particular destination?

Kenna Klosterman: Find subjects and elements in your frame that are unique to that place. For instance, with my image of the kids playing soccer, it could very well be kids playing soccer anywhere—except you’ve got that graffiti in the background reading “¡Viva la Revolución Fidel!” That adds a different layer.

Cubans also love their dogs, and so you’ll see dogs everywhere in the streets in Havana. By getting down to the dog’s level and shooting up the street, once again you can show the action in the background and the colorful architecture, letting your viewers know you’re in Cuba.

In many of your photos you have a couple of different narratives going on in the same image.

Kenna Klosterman: I try to create layers of movement and content. Take the schoolgirls crossing the street. Kids



SP 24-70mm G2 (24mm), F/4.5, 1/400 sec., ISO 400

headed to and from school are so much fun to photograph in Cuba, because they all wear uniforms, color-coded based on their ages. So you have the layer of color here of their outfits, but then you also have the blue classic car, known as alemendrons, which is also such an integral part of Havana. This photo shows the intersection of two vital parts of daily life there.

Or the woman using the pay phone in the main square in the town of Trinidad. The colonial architecture and those window

grilles are, again, a big part of Cuban life. When it gets too hot, many people don’t have AC, so they’ll fling these large windows open, keeping them open even while they sleep. You walk by and can see right into what’s going on in people’s homes. Cubans socialize this way too. This photo is a classic example of my favorite street photography technique—finding a visually appealing background, then waiting for the action to happen when someone walks into the frame.



SP 45mm (45mm), F/2.8, 1/250 sec., ISO 400

Is there any cultural etiquette photographers should be aware of in Cuba?

Kenna Klosterman: Cubans are incredibly friendly, approachable and proud. They feel so closely tied to the US in many ways—many people there have family that live in Miami or are otherwise influenced by American culture.

But it’s still imperative you be respectful, as you would anywhere. During initiation into the Santería faith, for example, you’ll see men and women dressed all in white. You’re not supposed to take their picture during this period. No matter what place you’re in, you shouldn’t think you’re just entitled to take anyone’s picture. It’s not always possible, but you should ask whenever you can if it’s OK to do so.

Talk about your street portraits.

Kenna Klosterman: If you can capture an up-close-and-personal moment with someone, and they’re good with it, it can make for a fantastic photo.

For this trip, The Giving Lens partnered with a charity called Amigo Skate, which works with the Cuban skateboarding community, and so I was able to photograph some of the boys involved with that group as well. We were on a photo walk with them, and we stopped at a Wi-Fi park. Internet access can be very limited in Cuba, and so these parks give people the opportunity to get that access. You can see in the image here that a couple of the boys have their phones out, ready to connect.

The photo of the solo skateboarder was taken in a skate park. It’s very difficult to get your hands on a skateboard in Cuba, and if one breaks, it’s not easy to find replacement parts. So the community built around this sport is a tight one. Meanwhile, the graffiti you see behind the young man here is done by an artist who’s well known around Cuba. I especially wanted the face of the graffiti character wearing the “2+2=5” crown in the shot, because it’s such a familiar sight in the country. I wanted to merge

all of these elements together to create a really Cuba-specific image.

What advice do you have for photographers in general, as well as those interested in travel photography?

Kenna Klosterman: Be intentional about furthering your photography—and by that I mean, set specific goals for yourself. Take a class or go online and read up on how to do a certain technique, then go out and do it. And do as many personal projects as you can. People often get hired after someone sees their personal work, rather than their previous client work, because the personal work is where someone’s passion really emerges.

ABOUT: KENNA KLOSTERMAN

 Kenna Klosterman is a travel photographer, podcaster, international tour and retreat leader, MC, educator, and the Host of CreativeLive. Her weekly CreativeLive podcast We Are Photographers brings you true stories from behind the lens and behind the lives of your favorite photographers, filmmakers and creative industry game changers. She leads boutique tours and retreats to countries including Cuba, Kenya, Tanzania, Bhutan, Nepal, Bali, Italy, Morocco and Costa Rica. Kenna volunteers as a Trip Leader & Photo Educator for The Giving Lens. She was the Field Producer for AdoramaTV’s original documentary series Through the Lens: Cuba. Kenna’s personal vision is to enable change in the world through powerful imagery. Her travels have taken her to over 50 countries - the energy, friendliness and human connectivity of people she’s met and photographed around the world continue to inspire her.

“I TRY TO CREATE LAYERS OF MOVEMENT AND CONTENT, SO YOU CAN SEE THE INTERSECTION OF THE VITAL PARTS OF A PLACE’S DAILY LIFE.”



PHOTO: KENNA KLOSTERMAN

SP 45mm (45mm), F/2.2, 1/250 sec., ISO 640

HIGHLIGHT



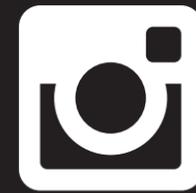
BILLION LIM



An award-winning professional all-round photographer with 30 years of creative photography experience. Billion is an expert in a wide range of photography themes such as Special Features, Portrait, Documentary, Travel and Landscape, Fashion and Wild Life etc. Billion's works were featured in world-wide exhibitions and he also clinched awards in international photography competitions.



28-200mm
F/2.8-5.6 DI III RXD



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@chrisaugliera
LENS USED:
Tamron 17-35mm
F/2.8-4 Di OSD [A037]



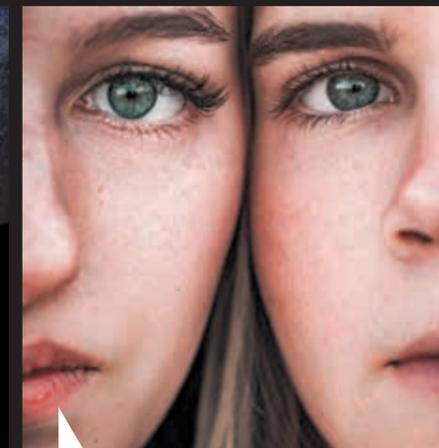
@mbjphoto
LENS USED:
Tamron SP 90mm
F/2.8 Di MACRO 1:1 VC USD [F017]



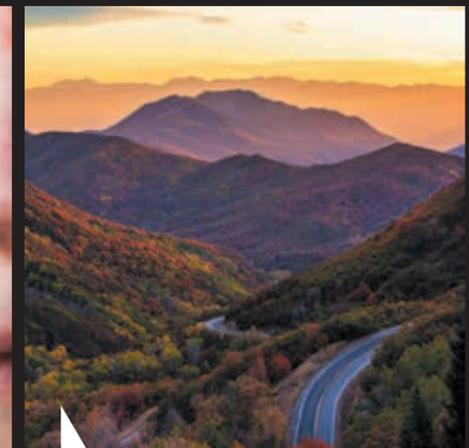
@susan.haymond
LENS USED:
Tamron 18-400mm
F/3.5-6.3 Di II VC HLD [B028]



@kevinfloerke
LENS USED:
Tamron 28-75mm
F/2.8 Di III RXD [A036]



@zia.oldfield
LENS USED:
NEW SP 35mm
F/1.4 DI VC USD [F045]



@findmeonthemountain
LENS USED:
Tamron 70-200mm
F/2.8 Di VC USD G2 [A025]

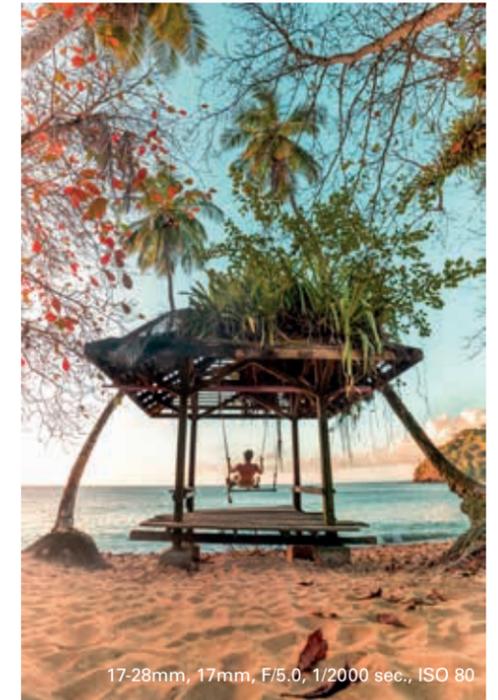
TAMRON

#withmytamron

NOSTALGIA FOR THE UNKNOWN

With his **Tamron 17-28mm F/2.8 RXD** and **28-75mm F/2.8 RXD** lenses, Elliott Howell lends a sense of longing, and belonging, to each destination photo.

17-28mm, 17mm, F/5.0, 1/160 sec., ISO 80



17-28mm, 17mm, F/5.0, 1/2000 sec., ISO 80

Elliott Howell first fell in love with photography while studying abroad in Prague, but it was nearly a decade later, when he was back in the US and living in Los Angeles, when his image creation really took flight. “I met my now-girlfriend, who’s a travel writer, and she invited me on an excursion, where I ended up taking photos for the magazine she was working for,” he says. “It sparked my interest in travel photography and opened my eyes to the possibility of doing it more seriously.”

Since that first trip, the couple has traveled all over the world, and Elliott’s Tamron 17-28mm F/2.8 Di III RXD and 28-75mm F/2.8 Di III RXD lenses for his Sony mirrorless camera has accompanied him on his global travels. “When I’m abroad, I need to keep my camera bag as light as possible,” he says. “I can take these two compact, lightweight lenses on all of my expeditions and not have to worry about being weighed down. Plus, because I’m typically shooting handheld when I’m on the go, being able to take pictures in low-light situations with that F/2.8 aperture on both lenses has opened up a whole new world for me photographically.”

Those two lenses were Elliott’s traveling companions on a recent trip he took with his girlfriend to Europe, before the



17-28mm, 17mm, F/5.0, 1/125 sec., ISO 80

*"LIVE YOUR LIFE BY A COMPASS,
NOT A CLOCK"*

Whether he's shooting on a tropical beach in Tobago or among the Joshua trees of the Mojave Desert, Elliott tries to reveal an "untapped" location or perspective in his landscape photos. "I want it to appear that the people in my images have stumbled upon an amazing new place, and that they have it all to themselves," he says. "And I want the viewers to feel as if they're right there, too, for that discovery. I can show that with a lone set of footprints leading across otherwise untouched sand, or by showing my subject engaging in a solo activity with a vast landscape behind them as the backdrop."

coronavirus pandemic shut much of the world down. "What I was looking to capture in these destinations, as I am in most places I visit, is 'Fernweh,' a German word that means a homesickness or nostalgia for a place you've never been to," he says. "I want somebody to look at a photo I've taken and think, 'Wow, I really want to go there. I feel like I've been there before.'"

When he's wandering around more metropolitan areas, such as on the island of Morano outside of Venice or the Slovenian capital of Ljubljana, Elliott seeks out eye-catching architecture, leading lines, and arresting color schemes to make his images pop. "It helps that my girlfriend is usually with me, so I can use her as my model, as an extra element in my images," he

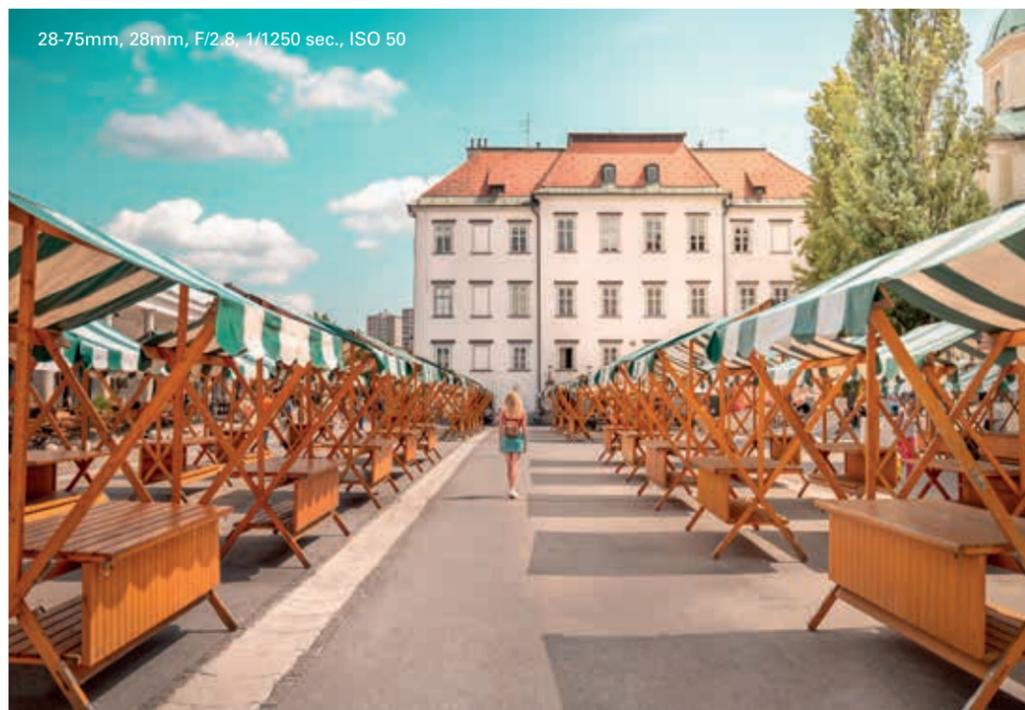
says. "Many of these types of photos are simply spontaneous adventures in which photo opportunities present themselves as we're strolling around a city and I spot a striking scene."

Pictures of the night skies have been a recent addition to Elliott's travel portfolio, including a recent image he shot while in California's Joshua Tree National Park. "This photo unfolded perfectly," he says. "My roommate and I were there in the middle of the night, and he climbed up to that spot with a flashlight—that's what that beam of light shining up into the sky is. The orange light you see on the rocks is from the light of our campfire, which illuminated the foreground. The photo came out like this in-camera, with no double exposures or anything."

Wherever he is in the world, his camera and Tamron lenses by his side, Elliott always keeps two truths in mind to guide both his photography and life. "Never get too comfortable being comfortable," he says. "And never turn down an invitation to explore because, it's not always just about the destination but also the journey. Finally, always remember: Live your life by a compass, not a clock."



28-75mm, 36mm, F/4.0, 1/640 sec., ISO 50



28-75mm, 28mm, F/2.8, 1/1250 sec., ISO 50

**ABOUT:
ELLIOTT HOWELL**



Elliott Howell is a travel, product and lifestyle photographer who also specializes in portrait photography. He is based in L.A. with roots in Colorado, which is where he gets his adventurous side from. His love for travel takes him on unique adventures where he captures awe-inspiring photos that tell beautiful stories. Elliott strives to constantly push boundaries with his creativity and his work, and is always looking for the next experience to photograph in a way that hasn't been done before. When he's not traveling, Elliott is capturing products, brands, and portraits with his camera. Whether in L.A. or on the road, wherever he is, Elliott lives his vision of developing a connection with the people and places he encounters because for him, "that's what photography is all about." To stay updated on his latest adventures and work, follow along on Instagram @iamelliott and his website www.superfluo.us



17-28mm, 18mm, F/5.6, 1/500 sec., ISO 50



**17-28mm
F/2.8 Di III RXD**

Focal length 17-28mm
Aperture f/2.8
MOD 7.5" (WIDE)
110.2" (TELE)
Max. Image Ratio..... 1:5.2 (WIDE)
1:6 (TELE)
Length..... 3.9"
Weight..... 14.8 oz.
For use with..... Sony mounts



**28-75mm
F/2.8 Di III RXD**

Focal length 28-75mm
Aperture f/2.8
MOD 7.5" (WIDE)
15.3" (TELE)
Max. Image Ratio..... 1:2.9 (WIDE)
1:4 (TELE)
Length..... 4.6"
Weight..... 19.4 oz.
For use with..... Sony mounts



17-28mm, 17mm, F/2.8, 15 sec., ISO 5000

PHOTO: ELLIOTT HOWELL



28-200mm, 58mm, F/5.0, 1/3200 sec., ISO 400

A SIMPLER SUMMER

The pandemic may have curtailed many vacation plans, but André Costantini uses his **Tamron 28-200mm Di III RXD** lens to show stripped-down family trips can be just as memorable.

Summer plans are much different this year for most, with travel and other restrictions in place due to the coronavirus outbreak. But that doesn't mean you can't still find a way to enjoy the season with your family, whether that's a scaled-down local getaway or even time around the bonfire in your backyard. "You can achieve some sense of normalcy in these very unnatural times by getting back to basics," says André Costantini, who recently spent a few weeks in Vermont and the Adirondacks with his wife and young daughter.

During his summer travels, André used the Tamron 28-200mm Di III RXD all-in-one lens for his Sony mirrorless camera. "Having that focal-range versatility

in a lens that's so small and compact, along with being able to start at an F/2.8 aperture, is a terrific asset," he says. "And the sharpness I'm able to get in my images knocks it out of the park."

The situation worldwide is far from ideal right now, but in some respects, it's testing everyone's ability to be flexible and get creative, whether it's making plans for work and childcare, going on vacation, or taking pictures. "When you have fewer resources, you make do with what you have," André says. "Life has been disrupted in so many ways, but you can still do many things that make it feel the same as it always has been. You can still experience and enjoy life."

ABOUT: ANDRÉ COSTANTINI



André Costantini is a photographer, filmmaker and educator and has been behind and in front of the camera informing and entertaining, learning and creating for more than 20 years. Clients include Viacom, ESPN, Discovery Channel, Criterion Collection and Tamron USA.

"THE BEAUTY OF THE 28-200 IS THAT YOU CAN TELL ALL OF THOSE STORIES WITH ONE LENS."

PHOTO TIPS: FAMILY VACATION

1 Wait for the quiet moments.

When kids are sitting in one place, absorbed in an activity, it's the perfect opportunity for you to take a more photojournalistic approach. A versatile lens like the 28-200 allows you to zoom in and capture these scenes unnoticed. And when your subject is unaware of your camera, it gives you the time and breathing room to focus on other elements in the scene, such as the light reflecting off your subject's hair, for example. The bokeh I was able to achieve with that F/2.8 maximum aperture on this lens allowed me to still show a sense of place, but with my subject—and her pensive expression—remaining the main focus.

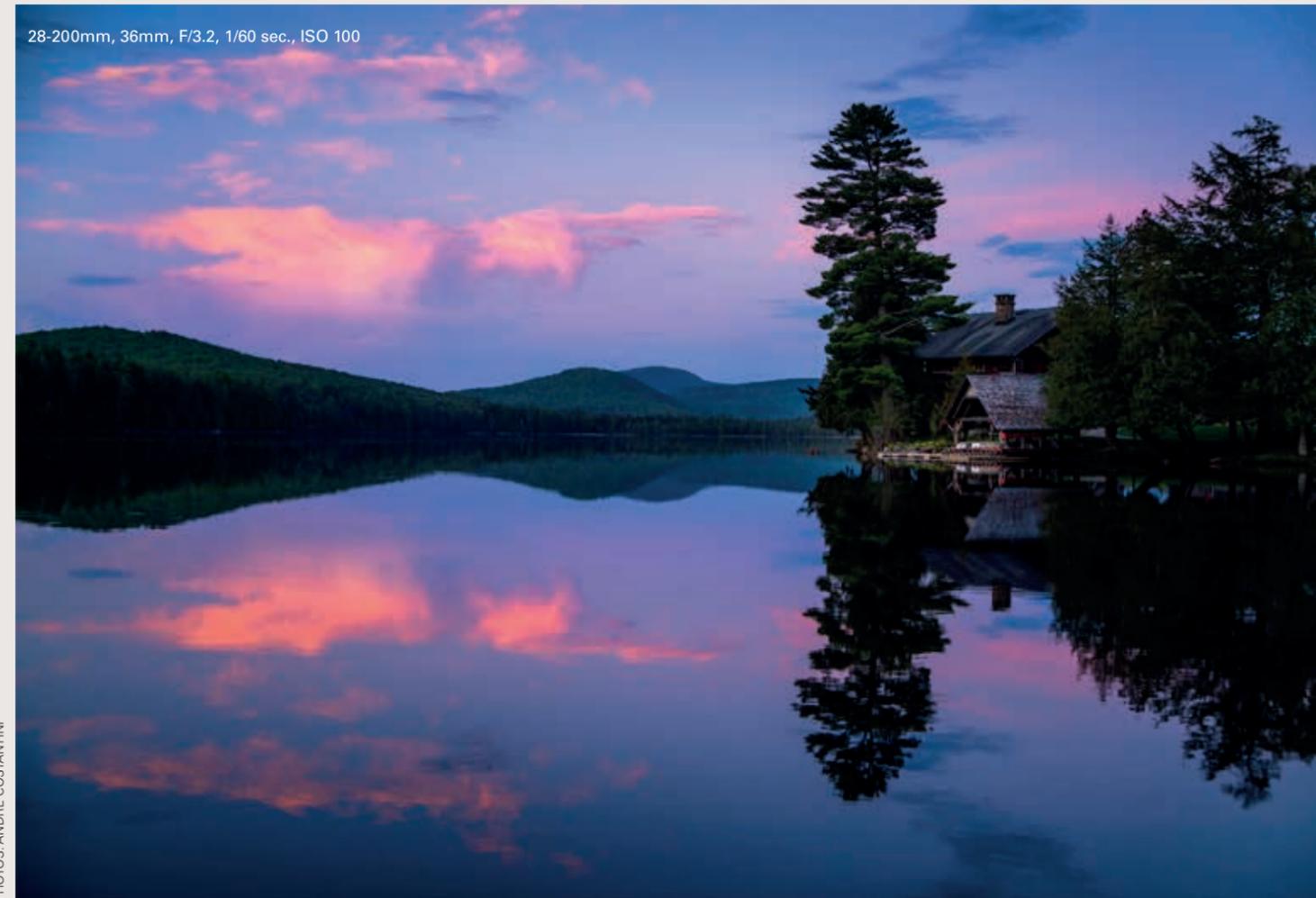
2 Show off the location where you made your memories.

Even if you can't travel to an exotic locale, you'll always want to remember your getaway during this unusual time—even if it's just a tent on a campsite. This boathouse that I photographed on a lake in the Adirondacks is part of Great Camp Sagamore, a National Historic Landmark that's been shut down for the summer due to the pandemic. They hold an annual benefit, which this year they did online. A friend of mine was asked to do a video series on the place, and I went along to help and capture some stills. The gorgeous colors and stillness of the lake offered the perfect photo opp.

3 Zoom in on details of a bigger picture.

There was a good amount of dramatic weather when we were in Vermont, including on the night of my wife's birthday. She said, "Get in the car, I want to show you something up the road." The sky scene that awaited us when we got to our destination was amazing. But I wanted to pick up some of the detail in those sunlit clouds, separate from the larger sweep of sunset-soaked landscape. Having a long lens like the 28-200 let me zoom in and do just that, allowing me to show off some of that stunning light from a different perspective.

28-200mm, 36mm, F/3.2, 1/60 sec., ISO 100



PHOTOS: ANDRÉ COSTANTINI



28-200mm, 200mm, F/5.6, 1/1000 sec., ISO 400

4 Focus on specific elements to tell different parts of the same story.

One day after a big rain, frogs were jumping all over the lawn where we were staying. My daughter is not at all afraid of frogs, so she picked one up and held it out to show me. My focus was important in a photo like this—I could've done a full-body shot of her holding the frog, which would've shown her facial expression but not so much of the frog. Or I could've zoomed in more on the frog itself, but that

wouldn't have told you as much about who was holding the frog, and in what environment. This was the part of the story I chose to concentrate on. The beauty of the 28-200 is that you can tell all of those stories with one lens.

5 Keep that shutter button pressed, especially when photographing kids.

When trying to capture a moment or a feeling, you may end up with a bunch of failed shots before you get the one you're looking for. That's why it's important to

keep taking pictures, even if you feel you're being repetitive—so much can happen in a matter of seconds. That's especially true when you're photographing young children, who are hard to control and predict. In the black-and-white photo you see here, my daughter was running ahead of me on the driveway. If I hadn't been continuously shooting, I may have missed that split second when she turned around and looked at me with that expression, her hair flying in the air. Now I have that moment forever.



28-200mm, 200mm, F/5.6, 1/1000 sec., ISO 640

PHOTOS: ANDRÉ COSTANTINI



NEW 28-200mm F/2.8-5.6 Di III RXD

Model.....	A071
Focal Length.....	28-200
Max. Aperture.....	F/2.8-5.6
Blades ...	7 (circular diaphragm)
MOD.....	7.5 in (WIDE) 31.5 in (TELE)
Max. Mag. Ratio..	1:3.1 (WIDE) 1:3.8 (TELE)
Length.....	4.6 in
Weight.....	20.3 oz.
Filter Size.....	ø67mm
Max. Diameter.....	ø74mm



28-200mm, 74mm, F/5.6, 1/1000 sec., ISO 640



28-200mm, 28mm, F/5.6, 1/640 sec., ISO 640



35-150mm f/2.8-4.0 (112mm), F/3.8, 1/1250 sec.

A LEAP OF FAITH

With just his Tamron 35-150mm VC lens, Erik Valind melds the beauty of human form and movement with a big-city background.

As a commercial lifestyle photographer, Erik Valind is constantly on the go, so traveling light is an important consideration. He typically brings multiple lenses to shoots, but when he got his hands on the Tamron 35-150mm VC OSD lens, he was curious to test-drive it to see if he could condense his kit down to just one lens. “Two dancers I’ve worked with in the past were game to be my models, so I figured it was the perfect way to not only put the 35-150 through its paces, but also update my portfolio,” he says.

Erik and his models headed to Franklin D. Roosevelt Four Freedoms Park, a four-acre expanse located on New York City’s Roosevelt Island. He

purposely selected that location for its clean stone-wall backgrounds, as well as for its inclusion of the Big Apple in the distance. “It’s tough to find non-distracting backgrounds like this,” Erik says. “If you try to shoot against the side of a building, you’ll often contend with power plugs or vents or doors. Here, I was able to work with pure stone. And, depending on the direction I was shooting in, I was able to get that subtle nod to New York City in the background, without it hitting you over the head as being a New York-centered photo shoot.”

Erik instructed the dancers to bring a variety of dark, solid-colored outfits to the shoot. “I like contrast in my photos,

and I knew we were going to be against a lot of light backgrounds,” he says. “I wanted those darker outfits so they’d pop a bit more against that light-colored stone.”

Because the park doesn’t allow commercial photography without a costly permit, Erik didn’t want to lug lights and reflectors along, so he relied on natural light. “We started off with soft morning light, then got some harder light as we approached noon, which worked well to show off the dancers’ tone and muscles,” he says. “There was a bit of cloud cover, which also softened the light. You can tell when the sun was behind the clouds and when it wasn’t in the two individual

“THE APEX OF A DANCER’S JUMP MAY LAST FOR ONLY A FRACTION OF A SECOND. THE MORE PHOTOS YOU TAKE, THE BETTER CHANCE YOU HAVE OF CAPTURING THE SHOTS YOU WANT.”

photos of the dancers on that long walkway: In the male dancer’s photo, the sun had peeked out, and you can see more contrast and that hard shadow line.”

When he’s shooting in natural light like this, Erik always makes sure to shoot in Aperture Priority mode. “That way I get a selective depth-of-field, whether I want a blurry or sharp background,” he says. “Using Aperture Priority means that as the sun comes out and my exposure gets brighter, that automatically speeds up my shutter speed or lowers my ISO to give me a proper exposure. That allows me to keep shooting and not have to focus on changing my manual camera settings—because when the clouds cover the sun, it changes the exposure by four or five stops.”

Erik notes it can be more difficult to achieve a blurrier background when shooting with a wide-angle lens, but the 35-150mm allows him to shoot at F/2.8 on the 35mm end. “I don’t really lose any of that selective shallow depth-of-field, which I appreciate,” he says.

Using continuous autofocus and the first motor-drive mode on his camera was Erik’s shooting M.O. of choice here. “I was shooting on continuous medium to high here, which gave me anywhere between seven to 12 frames per second,” he says. “That’s huge, because the apex of a dancer’s jump or when they get their pose just right may last for only a fraction of a second. The more photos you take, the better chance you have of actually capturing the shots you want.”

When he’s shooting in continuous autofocus, Erik will figure out what

his composition is going to be, swing his camera to the left or right where the dancer is starting their move, then hold down the shutter button or the autofocus lock button halfway. “That way the camera gets a chance to lock onto my subject and continually tracks that focus as they move toward the location where I want to take their photo,” he says.

Erik’s goal when he’s composing his shots is to articulate to the dancers how he wants to fill the space; the dancers then come up with a movement to fill that space. “I have a background and a framing in mind, and then I’ll tell my dancers I want them to be tall and vertical, or to use lots of lateral movement, for example,” he says. “They’re usually able to figure out what to do from there. It’s visually more fun than when you’re shooting, say,

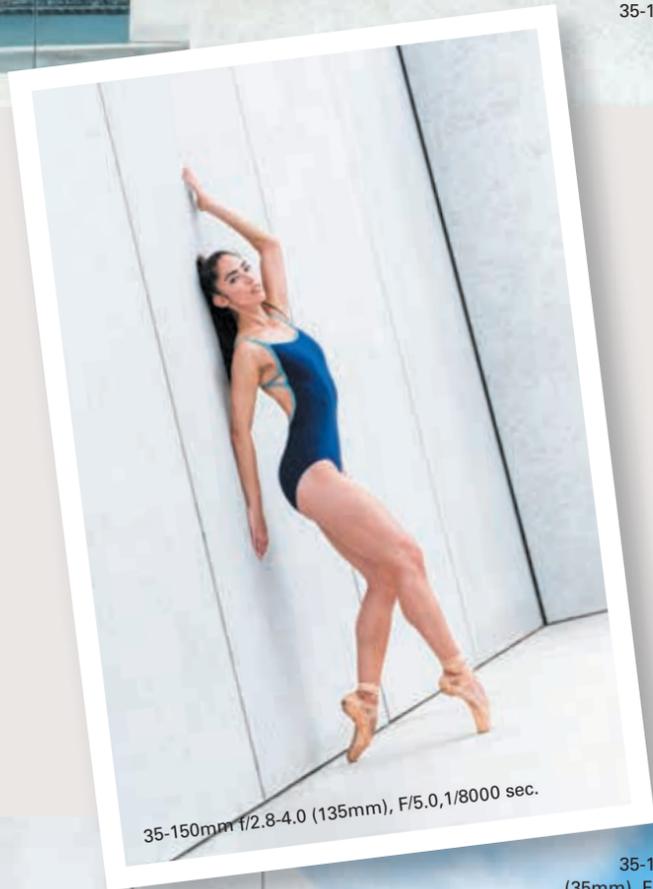


PHOTOS: ERIK VALIND

35-150mm f/2.8-4.0 (65mm), F/5.6, 1/2000 sec.



35-150mm f/2.8-4.0 (50mm), F/4.0, 1/8000 sec.



35-150mm f/2.8-4.0 (135mm), F/5.0, 1/8000 sec.

35-150mm f/2.8-4.0 (35mm), F/5.0, 1/8000 sec.

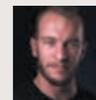


sports, where there are only a certain number of moves that look realistic. With dancing, you can experiment a lot more.”

The structures’ and walkways’ lines at the park also played a role in how Erik composed his images. “I incorporated these lines in several ways,” he says. “For instance, in the photo where the male dancer is leaping off of the wall, with his hand on it, I purposely had him jumping that way versus the other way because the lines of the wall going up and down as he moved from right to left offers a sense of explosive movement. What moves we chose to do against these backgrounds were all very intentional in that regard.”

The most challenging part about this type of shoot is syncing up two different types of perfectionists: photographer and dancer. “Dancers are very particular about their forms, and how they’re depicted,” Erik explains. “They’ll say, ‘This angle shortens my legs’ or ‘My hand doesn’t look natural in that photo.’ So I always make sure I’m showing them the photos as we’re shooting to get their approval. You don’t want to come out with a shot that might have excellent lighting, but that, in the dancer’s eyes, is unflattering to his or her form.”

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.

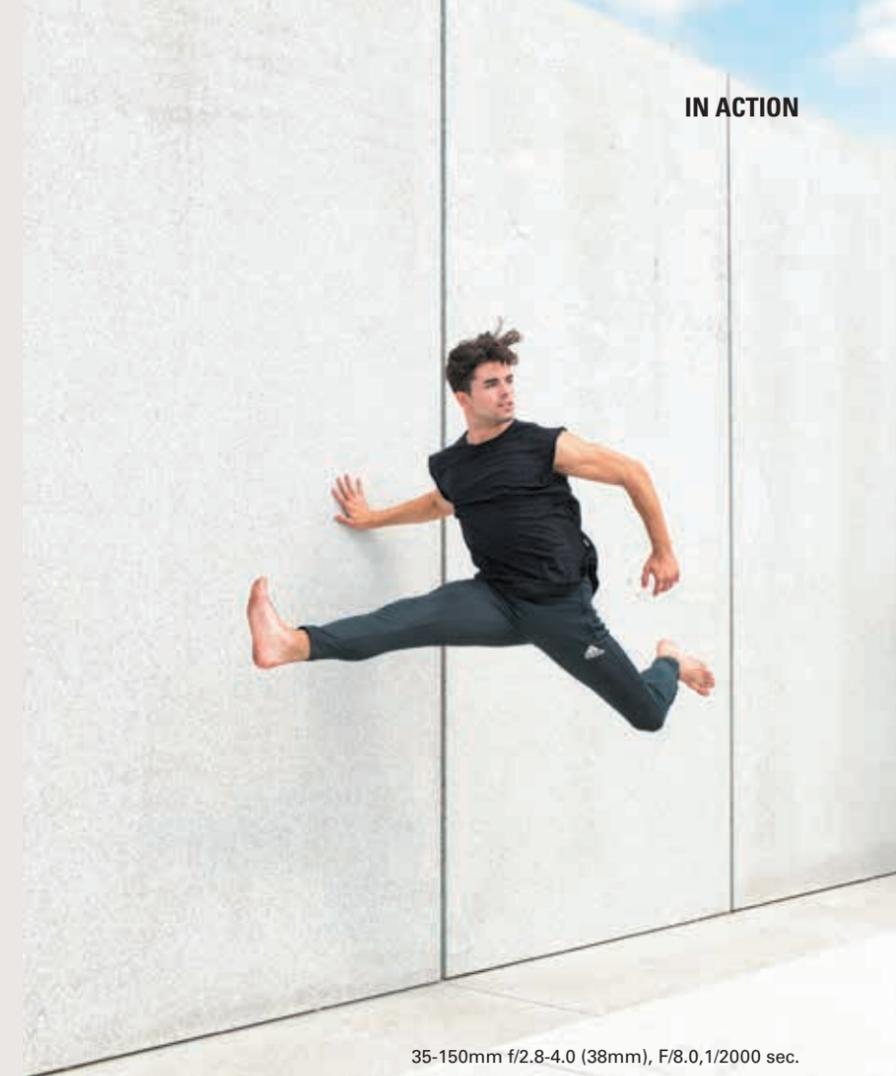
PHOTOS: ERIK VALIND

In the end, Erik was thrilled with being able to shoot the entire session with just the 35-150mm lens. “I was able to go in light and compact, yet the lens still offered me such a wide range of shooting options,” he says. “I was able to capture these big, wide, abstract shots, like the one where you see the female dancer arching back against the wall, then zoom in for a closer look. I also love that I was able to capture the dancers in the air, while the compression of the lens really brought the background up and made it pop. It’s an incredible tool in my kit.”



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

Model	A043
Focal Length.....	35-150mm
Aperture.....	f/2.8-4
MOD	17.7"
Max. Mag. Ratio.....	1:3.7
Length.....	5" (CAN) / 4.9" (NIK)
Weight.....	28.1 oz (CAN) / 27.9 oz (NIK)



35-150mm f/2.8-4.0 (38mm), F/8.0, 1/2000 sec.

35-150mm f/2.8-4.0 (98mm), F/4.0, 1/3200 sec.





35mm, F/1.4, 1/1250 sec., ISO 100



BEHIND THE LENS: TAMRON'S SP 35MM F/1.4 DI VC USD

Tamron's journey to create a lens that transforms 'recording' into 'expression'

After more than four decades of achieving ambitious goals and continuous evolution, the SP 35mm F/1.4 Di USD (Model F045) is the pinnacle of our SP (Superior Performance) lens lineup. Over the past 40 years we have tenaciously pursued the challenge of creating unprecedented compact lenses with high magnification. That has been our mantra. Nonetheless, we returned to the basics when we designed this product.

Pursuing excellence in every aspect of lens making, in order to create a lens that truly demonstrates ultimate in performance in every way, is a clear and simple path—but it is a mammoth task. What characteristics are important to the people holding the camera when it comes

to choosing a lens, and what do they expect of us at Tamron?

From excellent image quality to accurate AF, comfortable size and a friendly price, a myriad of options and alternatives must be considered when answering these questions. We conducted significant research to analyze and evaluate all of these factors, and we considered the current trend in cameras. Then we set our course to create the ultimate in optical performance and embody it in the SP 35mm F/1.4.

It was easier to say than to do.

Bokeh empowers expression

Today, the Japanese term for "blur," bokeh, has been adopted worldwide. Within the

context of photography, bokeh refers to the areas in a picture that are pleasant even though they are unsharp. The use of bokeh is very popular among portrait photographers who use this phenomenon to emphasize their subjects and separate them from the background. When parts of what you see are gently blurred, the things that remain in focus immediately jump out at you. Artists say the sharp areas "pop."

Creative use of bokeh transforms "recording" into "expression."

Bokeh lies at the heart of that extraordinary sense of creative interpretation that fascinates photographer and viewer alike. But to produce bokeh that is consistently attractive and even beautiful, it is important to properly render the in-focus area and to produce bokeh that appears with a natural

and gentle gradation. This characteristic is absolutely essential.

Let's break down the technical explanation of "gradation." Think of the gradation in a photo as a watercolor rendition of a mountain, where the colors are darker at the top and gradually lighten and fade as they reach the base. (Photographers who have used a Graduated Neutral Density filter know exactly what we mean.)

The gradation here means the changing gradient in the photo.

Bokeh can be positioned in front of or behind the sharp area, i.e., in front of or behind the main subject. When you create bokeh behind the subject and enhance it by intentionally permitting spherical aberrations*1 to exist in the background, that fading portion of bokeh behind the subject spreads out and gently extends with more beautiful bokeh qualities. But when you do this, the bokeh in front of the subject tends to lose its gradation. Sometimes there is a tradeoff; when you enhance one thing, it adversely affects another. Manipulating a delicate balance is a very common occurrence when creating a lens.

It is generally known that camera lenses are not made up of a single lens element like a magnifying glass; they are an integration of multiple lens elements carefully engineered and precisely arranged to render the best possible image quality. To form an image, light from the subject must pass through a complex arrangement of multiple elements of different shapes and materials. Without accurate design and precise construction, the unique properties of each lens element can introduce factors that degrade image quality.

Consequently, every lens design must be unique to overcome the challenges and limitations of each material. There is no single lens design that remedies all in every situation. Each particular Tamron lens provides a solution and offers inspiration from Tamron to the user. To that end, we have created this lens, the SP 35mm F/1.4, through which one can experience that instant in which simply recording transforms into true expression. We want it to be used by those who have a passion for photography, and we confidently recommend it, certain in the knowledge that it can produce images that make you feel as if you want to proudly show them to the world.

PHOTOS: THOMAS KETTNER

*1 Spherical aberration occurs when light rays that travel through the center portion of a spherical surface focus farther away than parallel light rays that pass through the edges of the surface. This creates multiple focal points and an unsharp image.



35mm, F/1.4, 1/500 sec., ISO 100



35mm, F/1.4, 1/2500 sec., ISO 100



35mm, F/1.4, 1/1600 sec., ISO 100



10-24mm (12mm), F/11, 40.0 sec., ISO 200

CONTEMPLATIVE CREATIONS

Nicco Valenzuela taps into his Tamron fast zoom lens trio for his very own 'meditation': photographing landscapes and cityscapes.

Landscape and architectural photographer Nicco Valenzuela started out shooting portraits, but he transitioned to landscape photography about eight years ago when he started feeling the effects of burnout. "Shooting landscapes involves watching things unfold in front of you, and I fell in love with the thrill of photographing totally unexpected environmental conditions," he says. "Shooting landscapes and cityscapes is like a form of meditation for me. I enjoy watching the play of light that comes with the transitions of each day. Photographing them and sharing those images with the world gives me unparalleled satisfaction."

For his landscape and cityscape photography, Nicco used what he calls his "Tamron zoom lens trinity"—the SP 15-30mm F/2.8 VC G2, SP 24-70mm F/2.8 VC G2, and SP 70-200mm F/2.8 VC G2—as well as other Tamron zoom lenses such as the 10-24mm F/2.8 and 18-400mm VC. "Those are the constants in my camera bag," he says. "Having all three pretty

much covers any focal length I need. The premium glass construction not only allows me to capture what I aim to capture, but also ensures that my photos have optimal image quality. Landscape photography always requires the best corner-to-corner sharpness to bring out the best in every scene, and the Tamron SP line definitely does the job."

The photos shown here were taken in different parts of the Philippines—Nicco was born in Quezon City—Singapore, and the United States. "Even though I'm a landscape photographer, I never really travel to another country just for photography. Instead, I let the various aspects of my life dictate where I go and find eye-catching places to photograph there. Much of my body of work involves cityscapes precisely because of that fact. My day job and the continuing education surrounding it often keeps me in the city, and that's why I'm constantly finding unique vantage points to take my photos from."

No matter where he travels, Nicco's photographic mission is simple: to witness the world. "I'm fond of getting lost in a certain place and just finding perspectives that will entice the eyes of those who view my photos," he says. "As I said, my life brings me to these places, and that's where I start looking for things to photograph. That way, I can truly say that my photography is deeply embedded in my everyday life."

PHOTO TIPS: LANDSCAPES AND CITYSCAPES

Make sure you have the proper gear.

Tripods are a must for this type of photography. It's better to always have one even if you might not need it, rather than need it and not have it. Whether to retain the angle of your camera for multiple shots or to keep it steady for prolonged exposures, your tripod offers you the optimal image quality for that particular shot, as well as allows you to make use of interesting visual effects with long exposures. Filters are also very useful

"I ENJOY WATCHING THE PLAY OF LIGHT THAT COMES WITH THE TRANSITIONS OF EACH DAY."

for situations when you want to do long exposures, even in broad daylight.

Observe before you shoot.

Taking photos of famous landmarks are getting easier and easier because of Instagram influencers and travel vloggers. So many of them dish out tips on how to get to and capture certain locations. However, nothing beats immersing yourself in a location by spending a day or two there before you even pull out your camera, if you're able to do so. That way, you get to explore, observe, and anticipate the interesting things that happen there and scout out the perfect angle from which to photograph them.

Keep in mind the three key aspects of capturing an appealing landscape photo.

You need proper timing for the best light, strategic planning to get to your location and specific angle at that right moment, and, yes, luck. Because none of the spectacular environmental happenings—a dramatic sky, a serendipitous rainbow—ever give clues as to when they'll happen.

Don't hyperfocus on subject alone.

What makes landscape photography unique from all other genres is the fact that it doesn't always have a singular subject. Landscape



18-400mm (18mm), F/6.3, 1/100 sec., ISO 200

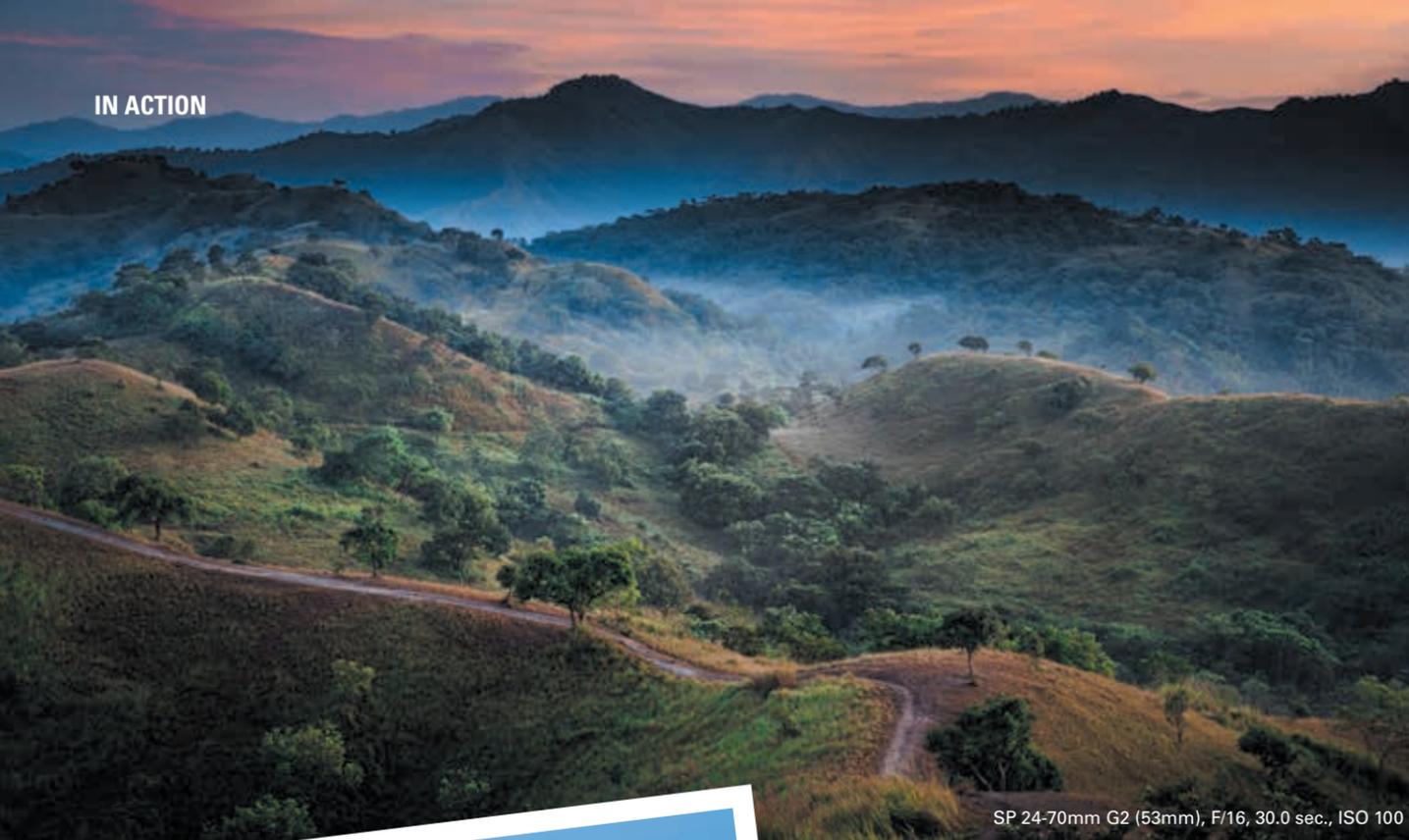
photos are often deemed beautiful because of the interplay of so many visually significant elements. Even an iconic landmark requires great composition to complement it. The tones present in the frame lend a certain mood, and the movement illustrated by motion blur offers signs of

life. Finding places to shoot that will give you great photos doesn't require anything particularly spectacular from the landscape itself—instead, look for perspectives that complement your location or landmark of interest.



PHOTOS: NICCO VALENZUELA

SP 24-70mm G2 (40mm), F/16, 30.0 sec., ISO 100



SP 24-70mm G2 (53mm), F/16, 30.0 sec., ISO 100

SP 15-30mm (15mm), F/1.0, 20.0 sec., ISO 100



Use carefully placed elements when you've got a lot of repetition in a photo.

Our eyes and minds group together similar-looking things. Instead of interpreting them as singular structures, our minds read them as recurring patterns. Carefully placed pattern breaks give dynamism to such shots. One way to do this is to place a significant element in the foreground. By illustrating the difference in size between your foreground element and those that are part of the recurring pattern, you give your viewers a sense of depth, which their minds interpret as distance, which in turn gives them the perception that the landscape is much bigger.

Lead your viewers' eyes around the frame.

Have objects in your frame to create the most compelling compositions. It's important to remember that diagonal paths of repetitive elements create a sense of depth and emphasize the existence of many different layers. Having the sun in frame can be tricky, but doing so automatically makes every other visual element gravitate around the sun. The visual weight of such a bright element radiates across the frame.

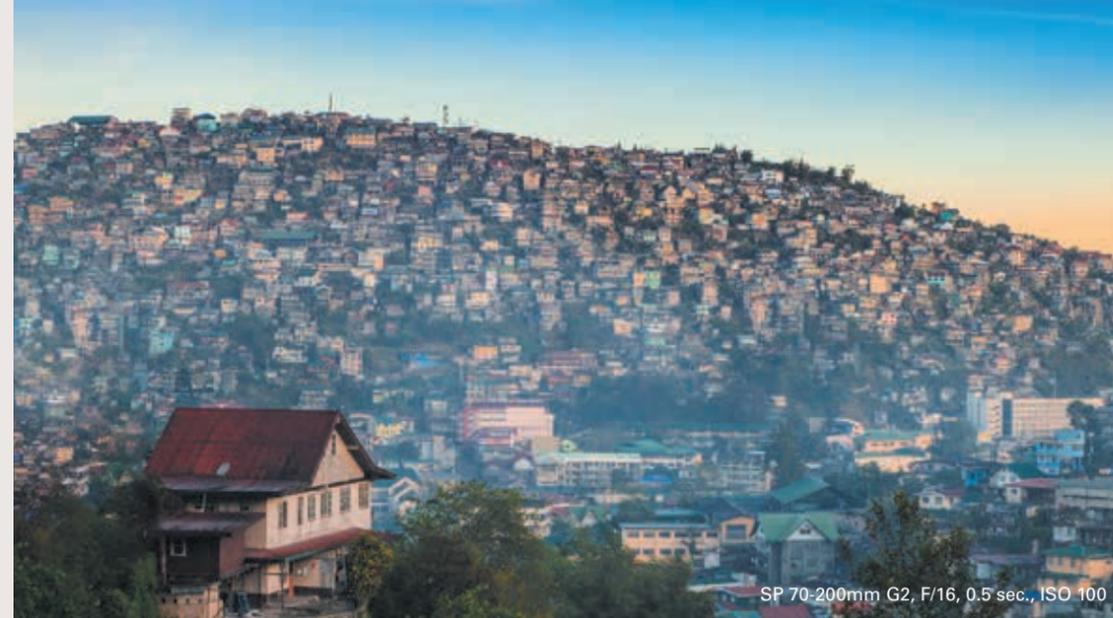
Play with the balance of light and shadow in your images.

Light and shadow and how they "dance" around the frame give your photos depth. We live in a time where advances in camera technology allow us to experiment with what our RAW files are able to produce. The game of RAW conversion is actually a very delicate task of bringing out details hidden in shadows and highlights. Doing so without prudence actually leads to the unpleasant, cartoon-like, flat images that many

ABOUT: NICCO VALENZUELA



Nicco Valenzuela fell in love with landscape photography not long after he picked up his first camera. As a hobbyist, his passion for landscapes were translated into a vast collection of cityscapes in California, the Philippines, and other parts of South East Asia. This fascination over cities eventually (and unintentionally) lead him into shooting architecture professionally. Currently, Nicco shoots for various multi-national architecture firms while capturing landscapes on the side, merely out of passion. Nicco is also a well received voice in the photography world as he writes both inspirational and technical articles, as well as gear reviews for one of the world's top online photography publications.



SP 70-200mm G2, F/16, 0.5 sec., ISO 100

HDR fans make. Judicious use of dynamic range instead allows you to emphasize the depth and mood that the scene aims to convey.

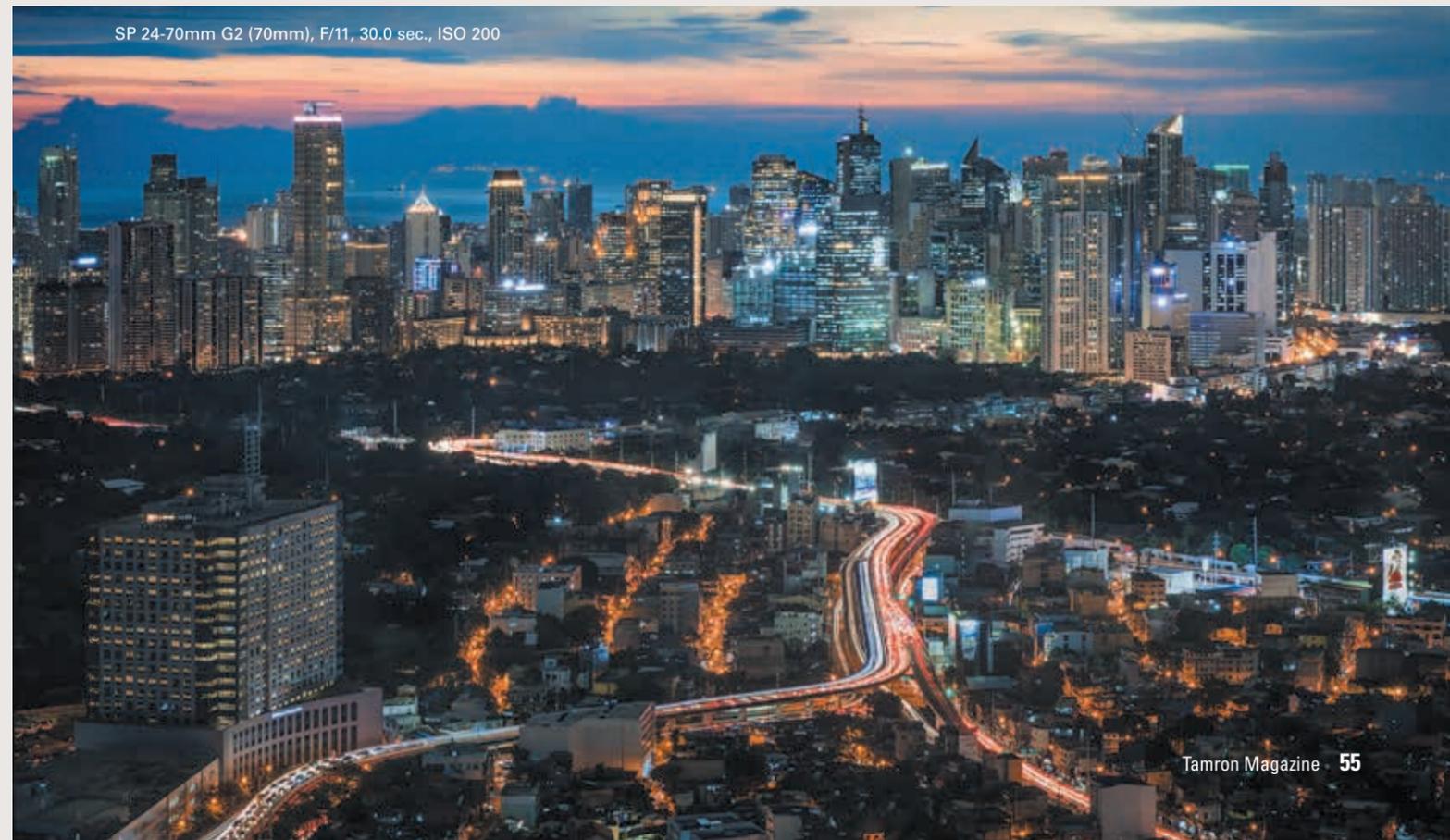
Timing is critical for evening cityscapes.

That's simply because of the huge role the sky plays in such images. Shooting should be done at twilight instead of at (actual) night. This way, the blue tones of the sky are still visible behind the bright city lights. Missing this window leads to having cityscapes with dead black space for the sky.

Be prepared to take multiple photos for these nighttime creations.

Sometimes translating your vision requires doing more than one shot. My photo of the Marina Bay Sands' light show in Singapore took five different exposures to be able to capture the entirety of the majestic performance. One long exposure shot was taken as the base image, where the water would be flattened out by the duration of the shot. Then I captured all the different varieties of the lights. Finally, I blended them in Photoshop all together in one frame.

SP 24-70mm G2 (70mm), F/11, 30.0 sec., ISO 200





24mm, F/22, 5.0 sec., ISO 50

UNFORGETTABLE NORWAY

Ken Hubbard ventures into the Land of the Midnight Sun with a trio of Tamron prime lenses designed for Sony mirrorless cameras.

From its spectacular fjords, remote fishing villages, and scrumptious local dishes born out of that industry, there's no shortage of photographic fodder in the wintry wonderland of Norway. Ken Hubbard traveled there in December—including to the untamed wilderness of the Lofoten Islands—to capture the rural landscapes and cultural markers using a trio of Tamron prime lenses made for Sony full-frame and APS-C mirrorless cameras.

On his Scandinavian sojourn, Ken brought along the Tamron 20mm F/2.8 Di III OSD M1:2, 24mm F/2.8 Di III OSD M1:2, and 35mm F/2.8 Di III OSD M1:2 lenses. "Whenever you're traveling to a destination that takes an extensive period of time to get to, being able to travel with

lenses that are lightweight and compact like these are amazing," Ken says. "When I used to go on trips like this with my DSLR cameras, my camera bag would weigh 30 pounds; now it's down to 15 or so. Also, the F/2.8 aperture and 1:2 macro capability of all three lenses let me offer a more unique visual perspective on the images I created there."

Exploring Norway in the winter means dealing with often-erratic weather and not much sunlight—and so Ken Hubbard knew his trip there was going to present some photographic challenges. "We had bad weather in the beginning, when it wouldn't get light until about 11 in the morning," he says. "The sun would come up for about an hour and then set; it'd be dark again by 2:30. When the weather is a little better, you get a few more hours

of sunlight to work with. Either way, it's a different type of light than we're used to dealing with in the US in the winter: The sun never broke the horizon, so you always get a soft light with pleasing highlights and shadows. It's a magical way to view this place."

PHOTO TIPS: TRAVEL IMAGES

1 Always bring your camera with you, even if you're just going out to eat. You never know what interesting subject matter you'll encounter, and if you get creative, you can turn an ordinary subject into an extraordinary one. At Anita's Seafood in Sakrisoy, they had dried fish and buoys on the walls, and they also had this rope. I loved the intertwined texture of it and that splash of blue paint that added a bit of color to the texture of the rope.

"ALWAYS BRING YOUR CAMERA, EVEN TO RESTAURANTS. YOU CAN TURN EVEN AN ORDINARY SUBJECT INTO AN EXTRAORDINARY ONE."

2 Take advantage of the maximum aperture on your lens to make subjects pop.

I obviously wasn't going to set up my tripod in the middle of a restaurant, so being able to handhold my camera and let in as much light as possible was key. By opening up to F/2.8, it made for a much more dramatic image of the rope and gave the photo some dimension.

3 Take multiple images of the same subject, then select the focus and composition that works best.

What I try to do in the case of a detail shot like the rope is put my camera on continuous low, and when I know I have the framing I want, press the shutter release to let the camera fire multiple times—say six, seven, or eight times as I move around slightly. As the camera continues to shoot and I'm moving ever so slightly, certain areas are coming in and out of focus. After doing this a few times, I have 25 or 30 images to choose from, with the point of focus I like the most. You almost never get what you're looking for if you just take one photo of a subject like this.

4 When you're shooting local fare, consider your background.

This soup at Anita's was unbelievable—a mixture of Norwegian cod, bay shrimp, and some other seafood. I just had to take a picture of our meal there. You can place whatever food you're shooting on a table, but if there are smudges, water, or other clutter like salt and pepper shakers, they'll throw the viewer's eye off of the main subject. For the soup image, I picked a nice part of the table—where the texture and color went well with the bowl itself—and tried to avoid casting my shadow onto it. I took several shots (overhead, diagonally), and ultimately, the overhead image is the one I think worked best.

5 Seek out splashes of color in desolate landscapes.

The two dominant colors in Nusfjord are yellow and red—that's how most of the fishing huts there are. In this case, the Tamron 24mm lens worked well to capture the scene, which was just inherently visually pleasing. Many times people get caught up on whether an image is following the rule of thirds or



35mm, F/2.8, 1/60 sec., ISO 3200



35mm, F/4.5, 1/60 sec., ISO 3200



24mm, F/5.6, 1/100 sec., ISO 400



35mm, F/5.6, 1/50 sec., ISO 3200



20mm, F/6.3, 25.0 sec., ISO 1600

the golden ratio, or if it has a particularly stunning subject. But here, the yellow is simply so striking against that white landscape and that bit of blue sky.

6 Take pictures that represent where you are.

The buildings of Norway are obvious subjects, but fishing of Norwegian cod is their culture. It's what sustained the Lofoten Islands for thousands of years. And it's not just the fishing itself—the people here have a very specific way of drying out the skins. They don't use salt; it's all natural air-drying. The Tamron 35mm F/2.8 Di III worked perfectly to capture this photo of the dried skins hanging on the walls at Anita's Seafood. The resolution of the lens allowed me to capture all of the intricate details and soft tones of the fish skins.

7 Shoot from higher ground.

I'd hoped to see the northern lights on this trip, but it was a little too cloudy. But when I went outside, the moon was lighting up the clouds behind



20mm F/2.8 DI III OSD 1:2 MACRO

Model # F050
 Focal length (35mm)..... 20mm
 Aperture f/2.8
 MOD 4.3"
 Max. Image Ratio..... 1:2
 Length..... 2.52"
 Weight..... 7.58oz.



24mm F/2.8 DI III OSD 1:2 MACRO

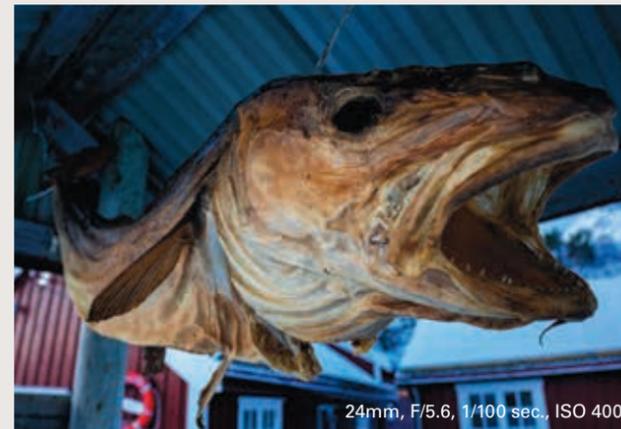
Model # F051
 Focal length (35mm)..... 24mm
 Aperture f/2.8
 MOD 4.7"
 Max. Image Ratio..... 1:2
 Length..... 2.52"
 Weight..... 7.41oz.



35mm F/2.8 DI III OSD 1:2 MACRO

Model # F053
 Focal length (35mm)..... 35mm
 Aperture f/2.8
 MOD 5.9"
 Max. Image Ratio..... 1:2
 Length..... 2.52"
 Weight..... 7.23oz.

PHOTOS: KEN HUBBARD



24mm, F/5.6, 1/100 sec., ISO 400

the mountain range in this one image. Because it's lighting up all those clouds, it's also reflecting off the stream, lending it this beautiful golden color. I'd initially gone down lower to the shoreline, but it didn't give me that same reflection. Being up a little higher let me better capture that reflection. I was also trying to maximize the S-shape of the stream. Normally, I'd be

distracted by that tiny house all the way in the back, but because it's hard to tell what time of day this photo was taken, that glowing speck of a house tells you, "It's nighttime."

8 Keep an eye out for stunning nighttime landscapes.

I was able to take this image of the small fishing town of Hamnøy, the oldest fishing village in the Lofoten archipelago, from the bridge overlooking the town and fjord. There was a break in the clouds, and the soft glow from the houses nicely lit up the surrounding landscape. I shot this at F/3.2 at 20 seconds.

ABOUT: KEN HUBBARD



Ken Hubbard is the Field Services Manager for Tamron. He is responsible for the company's events, including Tamron's popular consumer workshop series. Ken has had nationwide gallery showings of his portrait and landscape photography and teaches enthusiasts how to take better photos at numerous events. Ken's extensive background in the field of photography is unique and diverse. He has traveled extensively throughout the US and the result is a consistent output of breathtaking photographs that continually challenge the boundaries of the genre.



20mm, F/3.2, 20.0 sec., ISO 1600

MY PROJECT

THE DAY OF THE DEAD: A CELEBRATION OF COLORS

Erica Robinson heads to San Diego to capture this tribute to late loved ones



28-75mm (55mm), F/3.2, 1/8000th sec., ISO 1600



Two years ago I moved to San Diego, and I realized that the best way to learn about my new home was to start exploring it with my camera. I was drawn to photograph Dia de los Muertos, or Day of the Dead, because of the deep Mexican culture rooted here, something I wanted to learn more about.

Because of San Diego's Mexican heritage, the Day of the Dead is a multiday celebration held every year starting on November 1. While it's commonly thought of as a holiday related to Halloween, the two aren't connected. The Day of the Dead is a celebration to honor loved ones who are no longer living; it's not seen as a day of sadness, or a day of fear. During this celebration, there are prayers, ceremonies, and altars built to help guide loved ones on their spiritual journey.

I also know that visually it's an incredibly vibrant, colorful holiday, which is why I wanted to photograph it. Altars are decorated with flowers, foods, and sugar skulls. And while you can't smell any of these photographs here, just know that the smells of the foods cooking all around me made me instantly hungry!

These photos were all taken in San Diego's Old Town with the Tamron 28-75 F/2.8 Di III RXD lens. What I mainly wanted to capture were the colors, and to show visually the importance of happiness during this holiday.

I got to the site early, around 9 a.m., and didn't leave till around 10 p.m. I wanted to scout the area and learn where certain ceremonies were going to be held, as well as where the procession was going to begin and end, and meet some families sending prayers to their deceased loved ones. I tried to capture as many faces as I could, from children to adults, and details that played important roles in this day's traditions.

The portraits were all done in a similar style. I wanted each person and their face painting and outfits to be the main focus, which meant that I dropped my aperture down to around F/4 and photographed at the longer end of my lens, toward the 75mm end. This gave the creamy bokeh effect in the background, dropping the focus off and keeping my subject sharp.

The detail shot of the skull hanging from the rearview mirror of the car turned out to be one of my favorites. It was shot late in the afternoon, when the sun was giving off incredible color that fractured through the windows. I chose to focus only on the sugar skull, as it's a symbol significant to the day. But because the car had so much character, I kept pieces of it in the photo, such as the vintage dashboard and the gear shift.

For the image of the makeup being applied, I wanted to show the face-painting process, and to bring in the



28-75mm (75mm), F/5.0, 1/1250th sec., ISO 320

behind-the-scenes aspect of these faces that were literally everywhere—you're in the minority if you're not painted or dressed in the brightest colors you can find. Plus I thought that bringing a bit of innocence to a ceremony centered on death would be thought-provoking: I composed the image so that the young boy was the main focus, but so you could still get a feel for the scene with the people walking in the background and the thoroughness of the face painter. The mirror helped show the foreground from a backward standpoint.

PROFILE: ERICA ROBINSON

Location: San Diego, CA

Occupation: National Technical Representative

Employer: Tamron USA

Photographic Specialty: Travel & storytelling

Passions: I am - an adventure seeker, health food eater, beach goer, animal lover, leggings wearing, travel & storytelling photographer, who enjoys Crossfit and a good cup of Chai tea.

Favorite Lenses:

SP 45mm f/1.8 Di VC USD, SP 85mm f/1.8 Di VC USD, Di III 28-75 f/2.8, Di III 17-28 f.2.8



28-75mm (75mm), F/4.0, 1/3200th sec., ISO 1600



28-75mm (75mm), F/2.8, 1/6400th sec., ISO 1600

PARTING SHOT:



SP 150-600mm F/5-6.3 (600mm), F/6.3, 1/250 0 sec., ISO 450

Ken Miracle, Tamron VIP Platinum member, captured this image with his Tamron 150-600mm F/5-6.3 Di VC G2 lens (A022).

I regularly hike the Bethune Church River Trail along the Boise River in Boise, Idaho. This Bald Eagle suddenly came in over the tops of the trees and did a fast banking descent. My Tamron 150-600 G2 and Nikon D500 let me quickly lock on with continuous auto focus. Image captured with my Tamron SP 150-600mm f/5-6.3 Di VC USD G2 @ 600mm on my Nikon D500. Vibration Control mode 1 on. Manual mode with auto ISO, ISO 450, f/6.3 shutter speed 1/2500 second, single point focus, Auto Focus Continuous, Center-weighted metering.

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10 Austin Blvd, Commack, NY 11725

Editor: Stacie Errera

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Production and layout:
Stephen Reisig / Real Imagination

Printed by: Spectragraphic,
New England

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