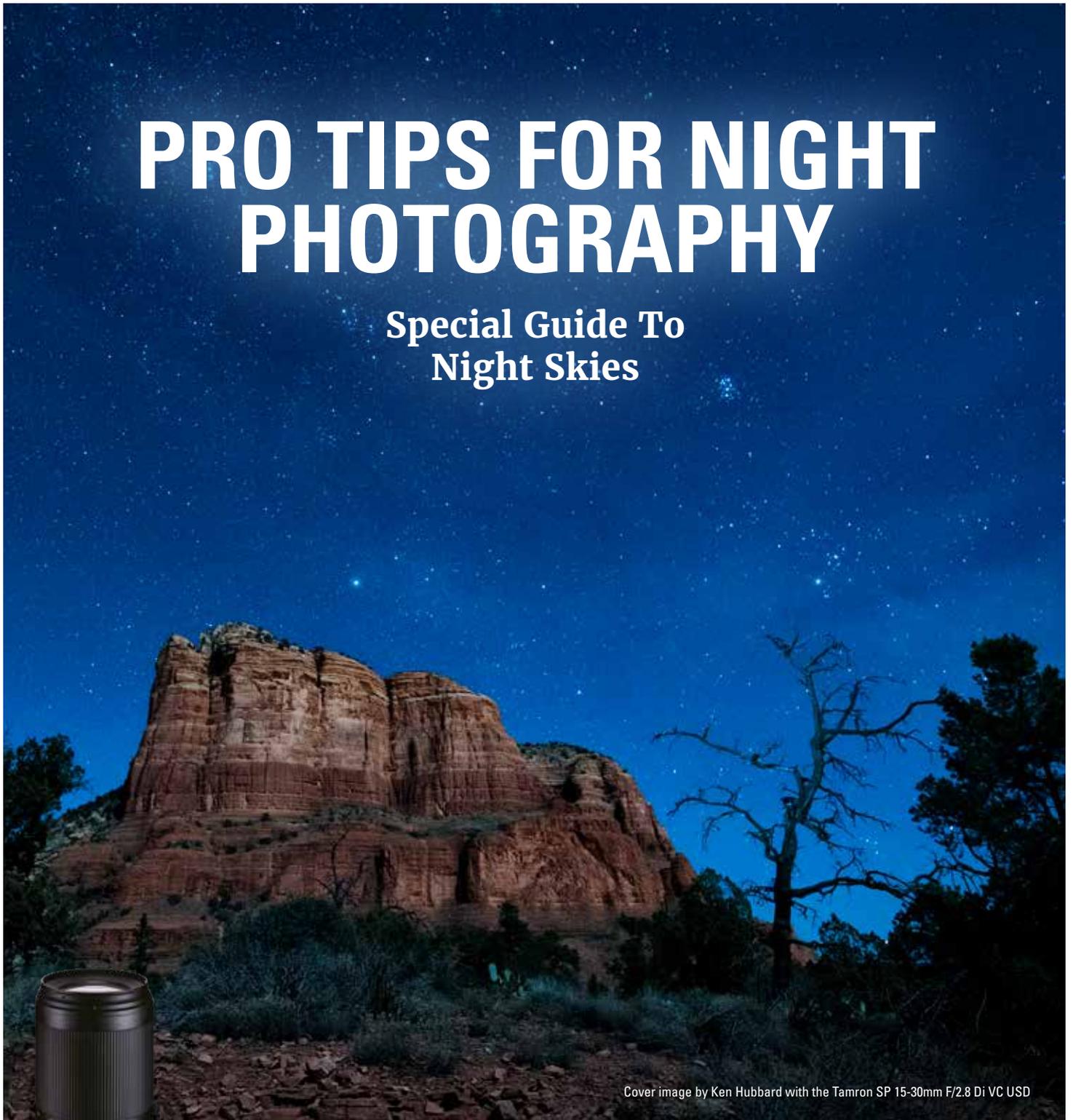


PRO TIPS FOR NIGHT PHOTOGRAPHY

Special Guide To
Night Skies



Cover image by Ken Hubbard with the Tamron SP 15-30mm F/2.8 Di VC USD



NEW 300mm ZOOM FOR SONY MIRRORLESS

Get 300mm telephoto range like an expert
70-300mm F/4.5-6.3 Di III RXD

ADVENTURES OF A NOMAD

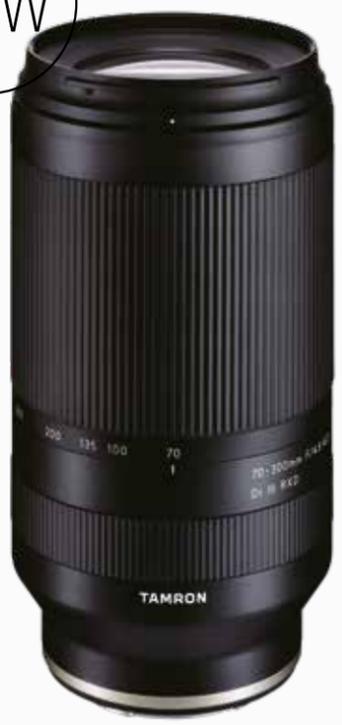
The mountains of the Pacific Northwest with
the Tamron 28-200mm telephoto zoom

70-300mm
F/4.5-6.3 Di III RXD
for Sony full-frame mirrorless



© Ken Hubbard

NEW



Get 300mm telephoto range like an expert

The world's smallest and lightest* telephoto zoom lens.
Zoom in and enjoy the world around you

70-300mm
F/4.5-6.3 Di III RXD
(model A047)

For Sony mounts
Di III: For mirrorless interchangeable-lens cameras
*Among 300mm-capable telephoto zoom lenses for full-frame mirrorless cameras (As of August, 2020: Tamron)

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Dear Readers,



PHOTO BY: SYDNEY FLEM

Things are in a constant state of flux these days and we're all learning how to live our daily lives differently. But we hope you are finding joy and peace in your photography. In an effort to help you to keep your creativity moving forward, we are excited to bring you another digital version of Tamron Magazine filled with tips and inspiration. (Due to the pandemic, we have been unable to print the magazine this year but have produced two digital versions instead. Check out every issue of Tamron Magazine posted on our website at this link <https://www.tamron-usa.com/magazine>).

Whether you're an avid night skies photographer, or interested in trying it for the first time, our technical team of photographers has some tricks to get brilliant stars, planets and Milky Way images. The special Night Skies section starts on page 12. Ian Plant tells us about his trip to Alaska to photograph the polar bears with his SP 150-600mm G2 starting on page 32, while Michelle Olmstead ventures into the woods to capture stunning images of wildlife and landscape with her fast G2 zooms starting on page 48. Check out Jose Mostajo's images using the 28-200 on page 18. Ian Jones plays around with his FE primes during the pandemic, and Justin Haugen shows off the versatility of the F045.

Since the last issue, Tamron has been honored with two EISA awards for our new 28-200mm F/2.8-5.6, awarded Best Travel Lens, and the 70-180mm F/2.8, recipient of the Best Telephoto Lens. And at the end of October, Tamron released its eighth lens for Sony mirrorless cameras— 70-300mm Di III RXD model A047. The new telephoto lens is highlighted on pages 10-11. And both Marcie Reif and Ken Hubbard put the lens through it paces photographing kids and animals, respectively.

As we highlighted in our previous issue, Tamron turns 70 this year! And we are pleased to announce our photo contest for Tamron users to celebrate. Check out the contest details on page 9.

Be sure to sign up for our eNewsletter with articles tailored for your interests. You can sign up for one, two or all three editions (Everything Landscape & Travel; Portraits & Events; Fine Art & Macro). You will get how-to and aspirational articles delivered to your inbox that truly resonate. Visit this link <https://bit.ly/TamroneNewsSignup> 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.

As we head into the holiday season, we wish you good health and time well-spent with friends and family, especially during these challenging times.

Sincerely,

Stacie Errera

Stacie Errera
Vice President,
Marketing & Communications



A full lineup for Sony Full-Frame mirrorless

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Member Sue Beauchamp

WATCH TAMRON IN ACTION

www.youtube.com/user/tamronvids



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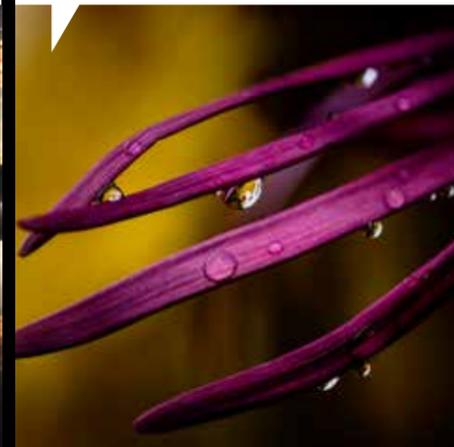
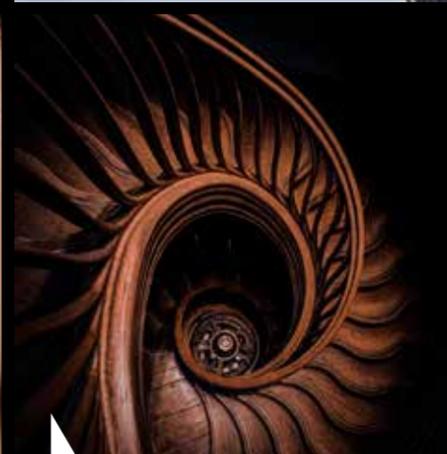
TAMRON NEWS

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



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Use hashtag #withmytamron and mention the lens you used for a chance to be featured on our feed.

<p>@adam.thompson.photography LENS USED: Tamron 15-30mm f/2.8 G2 [A041]</p> 	<p>@ra.coe.macro LENS USED: Tamron 90mm 1/160s, F/5.0, ISO 100 [F017]</p> 	<p>@jamibollschweilerphotography LENS USED: Tamron SP 150-600mm F5-6.3 VC USD [A011]</p> 
<p>@abenderphoto LENS USED: Tamron 100-400m @ 230mm [A035]</p> 	<p>@robertmolenaar_saph LENS USED: Tamron 70-210 F/4 Di VC USD (Nikon) [A034]</p> 	<p>@gilbertmajek LENS USED: Tamron 17-28mm F/2.8 Di III RXD F/2.8 1/60sec 17mm ISO640 [A046]</p> 

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NEWS



TAMRON WINS TWO EISA AWARDS

Tamron 28-200mm F/2.8-5.6 and 70-180mm F/2.8 for mirrorless cameras both recognized as best in their class

Two new Tamron lenses received prestigious accolades this summer from the European Imaging & Sound Association. EISA presents awards each year to products judged to be the best in Photography, Mobile Devices, Hi-Fi, Home Theatre Audio, Home Theatre Display & Video and In-Car Electronics categories. A panel of editors from over 60 leading imaging, sound, and electronic industry magazines in 30 countries review and vote to determine the leading products on the market. The receipt of these prestigious awards marks the 22nd year Tamron has won an EISA Award, and the 15th consecutive year since 2006.

EISA TRAVEL ZOOM LENS 2020-2021: 28-200MM F/2.8-5.6 Di III RXD (MODEL A071)



This all-in-one zoom lens is the first in its class to offer a fast aperture of f/2.8 at the wide-angle end, together with compact size and light weight.

Thanks to a combination of special lens elements and intelligent software corrections, the Tamron 28-200mm F/2.8-5.6 Di III RXD achieves an impressive optical performance, giving clean, sharp images. In combination with the fast aperture, a close focus distance of just 19cm allows users to shoot close-ups with nicely blurred backgrounds. The autofocus is fast, accurate and quiet, which is a boon for photographers and video makers alike.

EISA TELEPHOTO ZOOM LENS 2020-2021: 70-180mm F/2.8 Di III VXD (Model A056)



This Tamron lens is a classic telephoto zoom for Sony E-mount mirrorless cameras, with a large aperture of f/2.8. It delivers excellent sharpness and contrast across the frame at all focal lengths, even wide open.

It also boasts weather-resistant construction, using lightweight yet durable materials. The optical design exploits several special elements and coatings, while a floating focus system ensures crisp and sharp images, even at close subject distances. With a very quiet but responsive autofocus mechanism, this lens is a bargain in its class, both for photography and video.

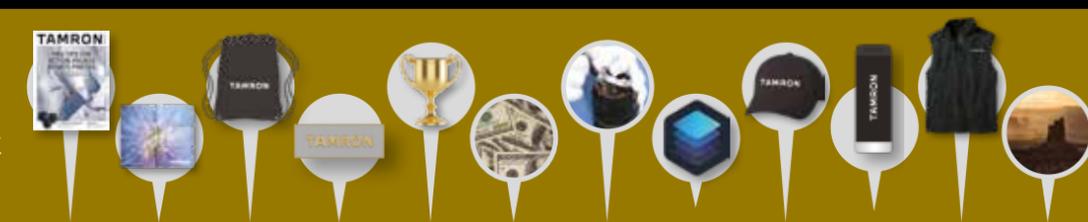
TAMRON VIP CLUB

TAMRON USA VIP CLUB

Register your Tamron lenses towards 2021 VIP status and reap the rewards

Tamron USA's 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



	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.

NEWS

TAMRON
TURNS
SEVENTY

From its humble beginnings as a tiny lens polishing factory to its standing today as a global manufacturer of high-quality optical equipment, Tamron now turns its focus on the future.

How did Tamron come to be? Our corporate history kicked off in November 1950, when co-founder Takeyuki Arai, who'd researched and developed precision optical equipment during World War II and believed in the potential of light, opened a tiny factory in Urama (now known as Saitama), in Japan's Saitama prefecture. With just 13 employees, the company then known as Taisei Optical Equipment Manufacturing concentrated on polishing lenses for cameras and binoculars.

Prominent optical designer Uhyoue Tamura joined the business in 1952, and his work became the foundation for Tamron's modern-day optical technology. (It's his name from which the present corporate name is derived.) An optical design department was established, and the next year, in 1953, we began manufacturing and selling our first product: Wide Vision Binoculars 7x35 11°.

The popularity of these binoculars gave us the boost we needed to move toward the production of camera lenses. By the 1950s, Japanese cameras and lenses were in great demand, mainly due to the reputation they enjoyed among US military personnel based in Japan, but instead of producing cameras, Takeyuki Arai chose to start developing and manufacturing telephoto lenses, which other companies weren't focusing on at the time. In 1957, we debuted our first interchangeable lens, the 135mm F/4.5. This telephoto lens also introduced the T-mount, the world's first universal interchangeable lens mount system for single-lens reflex cameras. The Tamron brand name was born to market and sell this lens and T-mount.

From there, Tamron produced a series of interchangeable lenses—including the 200mm F/2.8 and the 400mm F/5.6—as well as the industry's first affordable telephoto zoom lens, the 95-205mm F/6.3 lens, and the Adapt-A-Matic, a

universal interchangeable lens mount system for SLR cameras that supported autofocus.

The company then turned its focus on global expansion, selling spotting scopes in the United States, followed by lenses for ITV and television broadcasting in the late 1960s. By the 1970s, the company's name had transitioned to Tamron Co., Ltd., with a focus on interchangeable lenses geared toward the growing market of regular consumers—including the SP (Superior Performance) lens line.

In 1979, the Tamron 90mm F/2.5 semi-telephoto macro lens made its debut, heralding in the era of a 90mm macro lens used for portrait photography. Tamron designed this versatile, compact, and user-friendly lens using a modified Gauss-type optical system typically known for its soft rendering.

In the '80s, Tamron expanded its optical technology expertise, moving into the arena of camcorders, film video processors, and an autofocus

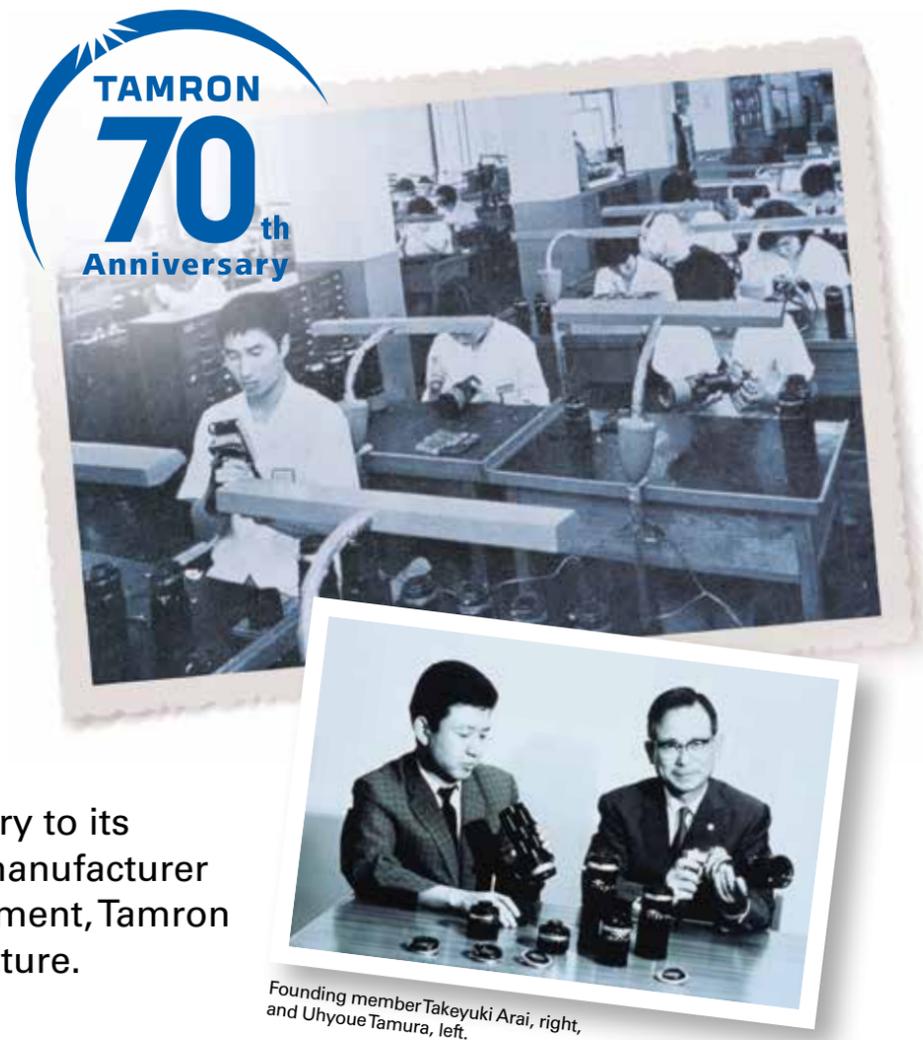
microscope. In 1992, Tamron revolutionized the all-in-one zoom lens market with its 28-200mm F/3.5-5.6, a lighter, more compact version of the all-in-ones already on the market.

The advent of digital photography and DSLR cameras opened up new avenues for Tamron, which raised the bar even higher with the products and technologies it created to meet 21st-century photography challenges. In 2005, the company began production on lenses using its proprietary Vibration Compensation (VC) feature, as well as drive devices for autofocus motors. In 2007, Tamron released its AF28-300mm F/3.5-6.3 XR Di VC LD Aspherical [IF] Macro lens, followed by mass production of the large-aperture Molded-Glass Aspherical (lens) element, which allowed the company to offer a high-performance, high-speed, ultra-wide-angle zoom lens.

As higher-pixel cameras flooded the marketplace, Tamron continued to expand its lens lineups to meet image quality demands. Meanwhile, when smartphone cameras once more dramatically changed the photography landscape, compact mirrorless cameras started proliferating, and Tamron added high-performance lenses made for these full-frame mirrorless DSLRs to its portfolio. Tamron has also wielded its optical technology know-how to make great strides on the industrial side, creating lenses for surveillance cameras, factory automation, machine vision, and drones.

Today, Tamron has grown into a global manufacturer of optical equipment, with approximately 5,000 employees involved in development, manufacturing, and sales. We continue to believe in the potential and value of light, just as our founders did, and will keep delivering products that exemplify that, in a way that's unique to Tamron. We're excited to continue contributing and remaining vital to the photographic and industrial arenas, and to society at large, for decades to come as we forge a path toward our 100th anniversary. We thank you for your continued, invaluable support.

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



Founding member Takeyuki Arai, right, and Uhyoue Tamura, left.

THE TAMRON CAROUSEL OF PROGRESS:



Binoculars, our first independent product



Tamron's first interchangeable photo lens the 135 mm F/4.5 (Model #280).



Tamron Adapt-A-Matic interchangeable universal lens mount system



The industry's first affordable telephoto zoom lens the 95-205mm F/6.3 (Model #910P)



Spotting Scopes



First generation 90mm macro lens 90mm F/2.5 (Model #52B)



The world's smallest and lightest zoom lens the AF 28-200mm F/3.8-5.6 (Model #71D)



SP 150-600mm F/5-6.3 Di VC USD (Model #A011)



28-75mm F/2.8 Di III RXD (Model # A036)



Carving out the future with light. The digital age and technological evolution

HIGHLIGHT



MOLLY DOMBROSKI



Hi! My name is Molly Dombroski. I am 23 years old and living in Hoboken, NJ. My day job is a Clinical Trial Coordinator at a large Pharma company. I just recently fell in love with photography and it is now something that brings great joy into my life. I am not going to lie- I got in to it because I am OBSESSED with my pups and I wanted to capture every moment I shared with them. Now I have a passion for photography and adventure! I hope you enjoy looking through some of my work and endeavors. <https://findyour-summit.org/>



70-180mm F/2.8 Di III VXD

Focal Length: 600mm Exposure: F/7.1 1/1250sec ISO: 1600



SP150-600_{mm} G2

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



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

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

*Sony mount model without VC

TAMRON

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TOP FEATURES OF THE 70-300mm F/4.5-6.3 Di III RXD

FOR FULL-FRAME MIRRORLESS

The world's smallest and lightest telephoto zoom lens for Sony full-frame mirrorless cameras.

The new 70-300mm F/4.5-6.3 Di III RXD (Model A047) for Sony full-frame E-mount mirrorless cameras is a telephoto zoom lens designed and created so photographers of all skill levels can enjoy high quality images comfortably. Experience the excitement of bringing distant subjects closer as well as the perspective flattering characteristics achieved by full-scale telephoto photography more easily than ever before. For landscapes, sports, birds and wildlife as well as closer subjects such as portraits and street scenes, this lens expands the range of telephoto photography.

Superior optical performance and supreme lightweight portability

Pursuing lightweight design as a top priority, Tamron achieves the world's smallest size and lightest* weight, coming in at 5.8 in. long with a maximum diameter of 77mm, and weighing just 19.2 oz., making 300mm telephoto shooting easy and fun. The superb optical design is based on a rigorous simulation process using state-of-the-art design technologies. As a result, Tamron has successfully struck a balance between extreme lightness and compactness without sacrificing high image quality. All photographers, from first-time users of dedicated telephoto zoom lenses to experienced enthusiasts seeking a compact, lightweight telephoto



*Varies by camera bodies

HIGHLIGHTS IN FOCUS: 70-300mm F/4.5-6.3 Di III RXD



67mm filter size
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.



Moisture-Resistant Construction
Seals at all critical points in the lens provides extra protection when shooting in inclement weather.



Built with Mirrorless in Mind
Tamron's new 70-300mm F4.5-6.3 zoom is compatible with many of the advanced features that are specific to mirrorless cameras. This includes:

- Fast Hybrid AF
- Eye AF
- Direct Manual Focus (DMF)
- In-camera lens correction (shading, chromatic aberration, distortion)
- Camera-based lens unit firmware updates



Close-Up Shooting
1:5.1 Max Mag at 300mm



300mm, F/6.3, 1/320th sec., ISO 500

Asahikawa City Asahiyama Zoo

zoom, can comfortably enjoy the advantages of a powerful, versatile zoom without worry about size or weight. And the lens maintains good balance even when used with the APS-C sized E-mount cameras that are smaller than full-frame cameras (e.g., Sony α6500) for an even greater equivalent telephoto zoom appearance of approximately 450mm.

High quality images with beautiful, dreamy bokeh

With special emphasis on resolving power, the optical design includes 15 elements in 10 groups, with an LD (Low Dispersion) lens element precisely arranged to suppress axial chromatic and other aberrations that are likely to happen with telephoto zoom lenses. At 300mm, a commonly used telephoto zoom focal length, the design delivers excellent resolution from edge-to-edge. Overall, the efficient optical construction (which also contributes to its light weight) plus Tamron's BBAR (Broad-Band Anti-Reflection) Coating with its well-established reputation for anti-reflection properties, combine to enable the photographer to capture extremely clear, crisp images across the entire zoom range. Stunning bokeh (intentional background blur qualities) are another remarkable feature of this new lens. Users can enjoy high-resolution images combined with the stunning bokeh

* Among 300mm-capable telephoto zoom lenses for full-frame mirrorless cameras (As of September 2020: Tamron)

qualities that are achievable only with a telephoto lens.

Superb AF keeps it sharp and quiet

The AF drive incorporates an RXD (Rapid eXtra-silent stepping Drive) stepping motor unit. RXD uses an actuator that is able to precisely control the rotational angle of the motor, allowing it to drive the focusing lens without passing through a reduction gear. The addition of a sensor that detects the position of the lens to a high degree of accuracy enables high-speed and precise AF, which allows you to maintain razor-sharp focus when shooting continually moving subjects or filming video. The lens is also remarkably quiet, eliminating concerns of drive sounds being picked up while shooting video.



NEW 70-300mm F/4.5-6.3 Di III RXD

Model.....	A047
Focal Length.....	70-300
Max. Aperture.....	F/4.5-6.3
Blades ... 7 (circular diaphragm)	
MOD.....	31.5 in (WIDE) 59.1 in (TELE)
Max. Mag. Ratio..	1:9.4 (WIDE) 1:5.1 (TELE)
Length.....	5.8 in
Weight.....	19.2 oz.
Filter Size.....	ø67mm
Max. Diameter.....	ø77mm

PRO TIPS FOR NIGHT SKY PHOTOGRAPHY

Whether you're an astronomy aficionado, a night owl, or someone who's simply looking for a new photographic challenge to take you beyond your usual landscape photos, taking pictures of the sky when celestial objects other than the sun are in clear view is a thrilling way to inspire your viewers. Astrophotography isn't the type of photography you can just wander into, however: Planning is key, and knowing how to set up your camera and compose your shot can make the difference between a so-so photo and one that's literally out of this world. Read on for our experts' favorite tips on heading out into the darkness. The moon, stars, and planets await.



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© Armando Flores



© Ken Hubbard



© Erica Robinson

1 Choose your lens.

The first piece of equipment to think about is the lens—and the faster the better. If you're trying to capture the Milky Way and pinpoint stars, a high-quality, fast aperture lens of F/2.8 or larger will help you speed up your exposure times to ensure crisp images. Wide-angle lenses are also fun for this type of photography. Since the idea is to get the sky in the image, why not get as much as possible with the widest-angle lens you have? Tamron's SP15-30mm VC G2 for DSLR or 17-28mm Di III RXD for Sony full-frame mirrorless cameras work wonderfully for these types of images.

2 Pack a proper tripod.

A tripod for night sky photography is a necessity, not an accessory. You'll have to leave your shutter open, in many cases for at least 10 seconds or longer, and that simply can't be done handheld. A tripod is also an essential tool for maintaining composition. It allows you to make incremental movements that can make or break an image's uniqueness.

"A TRIPOD FOR NIGHT SKY PHOTOGRAPHY IS A NECESSITY, NOT AN ACCESSORY."

For the best results, a tripod with three or four leg sections works best, but don't skimp on the ball head. You'll likely want one with the least number of controls, and one with small knobs over a ball head with large levers. This will prevent you from accidentally bumping it in the dark. Shutter release cables and remotes are also essential for sharp images.

3 Go in with a plan.

In any photo shoot, the best way to allow your creativity to shine is when you're more focused on creating images and less focused on the logistics. Researching beforehand prepares you as best as possible. Use apps like Sky Guide, PhotoPills, or Stellarium to determine your location, timing, and framing both before you arrive and during your scout—the Milky Way may not be where you think it is if you just go in cold. With apps like these, you can pick a date and time well into the future to plan out all of your night sky excursions.

4 But when plans don't go your way, don't get discouraged—improvise.

In summer months in the Northern Hemisphere, the location of the Milky Way is most prominent for photographing. If you have a clear night and a dark location, you're all set. Realistically, however, things don't always work out the way you've planned, which is when you'll need to embrace the circumstances you have.

In the image of the Milky Way over the silos, for instance, the clouds encroaching on the Milky Way are what lend depth and interest to the image. And a bright Venus with light cloud cover has an ominous glow—something that would have been much less prominent on a totally clear night. A shot like this isn't something that's typically planned, but it certainly adds interest to the frame.



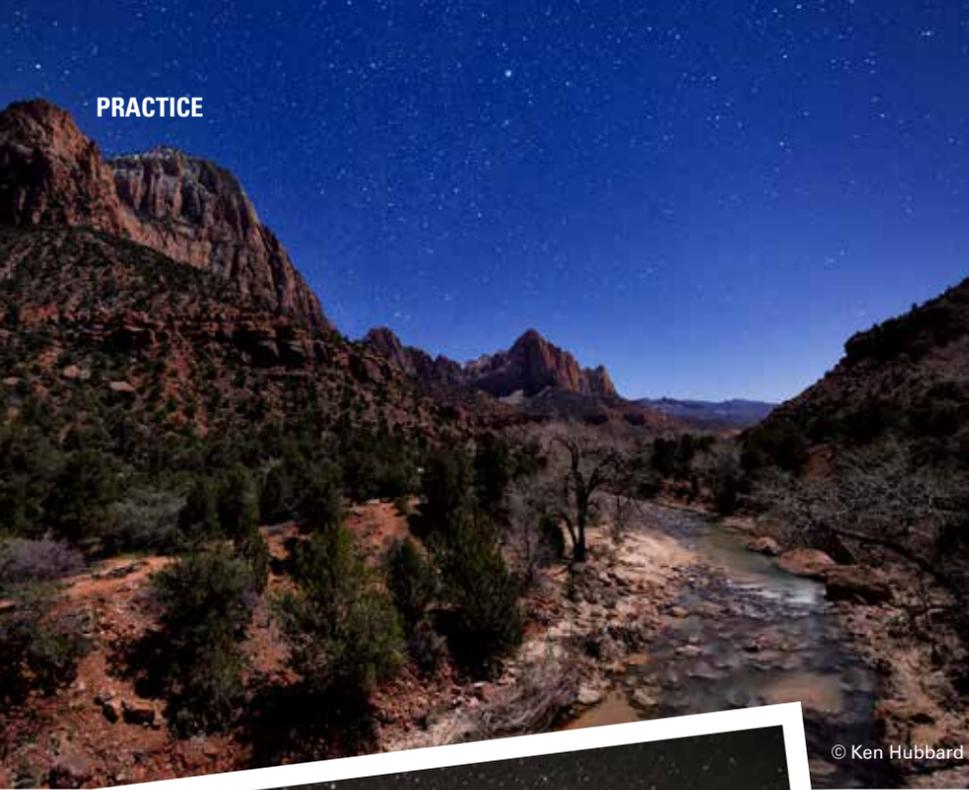
© André Costantini



© André Costantini



© Armando Flores



© Ken Hubbard



© Armando Flores

© Ken Hubbard



5 Use the landscape's elements as your anchor.

When photographing the night sky, we're often overcome by excitement at photographing something so amazing. But the landscape around you can enhance your viewers' perspective of that scene. Retain a sense of place in your frame, whether that means showing a foreground object in silhouette or light painting so that the entire landscape shows up in the scene.

6 Determine those elements' relationship to the night sky.

Whether your complementary subjects are mountains, rock formations, or man-made structures like silos, you may want to scout out locations that frame or focus on those subjects the way you'd like. Taking a few steps to one side or the other, or moving closer or further from the subject, can drastically change your composition, so lining up all of the disparate elements is what will bring your image together. If you don't want to do silhouettes of your subjects, you can use the light of passing cars to illuminate them.

7 Keep it sharp.

Focusing on the night sky in total darkness is one of the most difficult tasks you'll encounter in night sky photography. Once you've achieved it, however, you'll want to place a piece of gaffer tape over the focusing ring and lens barrel to hold everything in place so you don't have to keep trying to find the proper focus.

8 Bring extra lighting..

A flashlight can be your best friend when you're photographing the night skies, and you don't need one with a crazy number of lumens. A handheld LED flashlight works, though an LED headlamp may be preferable to that, as it leaves both of your hands free. Getting one with interchangeable filters is a plus. A red filter helps keep your night vision intact, meaning your eyes won't need to constantly readjust. Your headlamp or flashlight can be used for that light painting mentioned earlier as well.



© Ken Hubbard

"USE APPS LIKE SKY GUIDE, PHOTOPILLS, OR STELLARIUM TO DETERMINE YOUR LOCATION, TIMING, AND FRAMING."



© Erica Robinson



© Ken Hubbard



© Ken Hubbard



© Armando Flores

ADVENTURES OF A NOMAD

Once a traveling musician, Jose Mostajo now heads into the mountains of the Pacific Northwest with his Tamron **28-200mm telephoto zoom lens**.

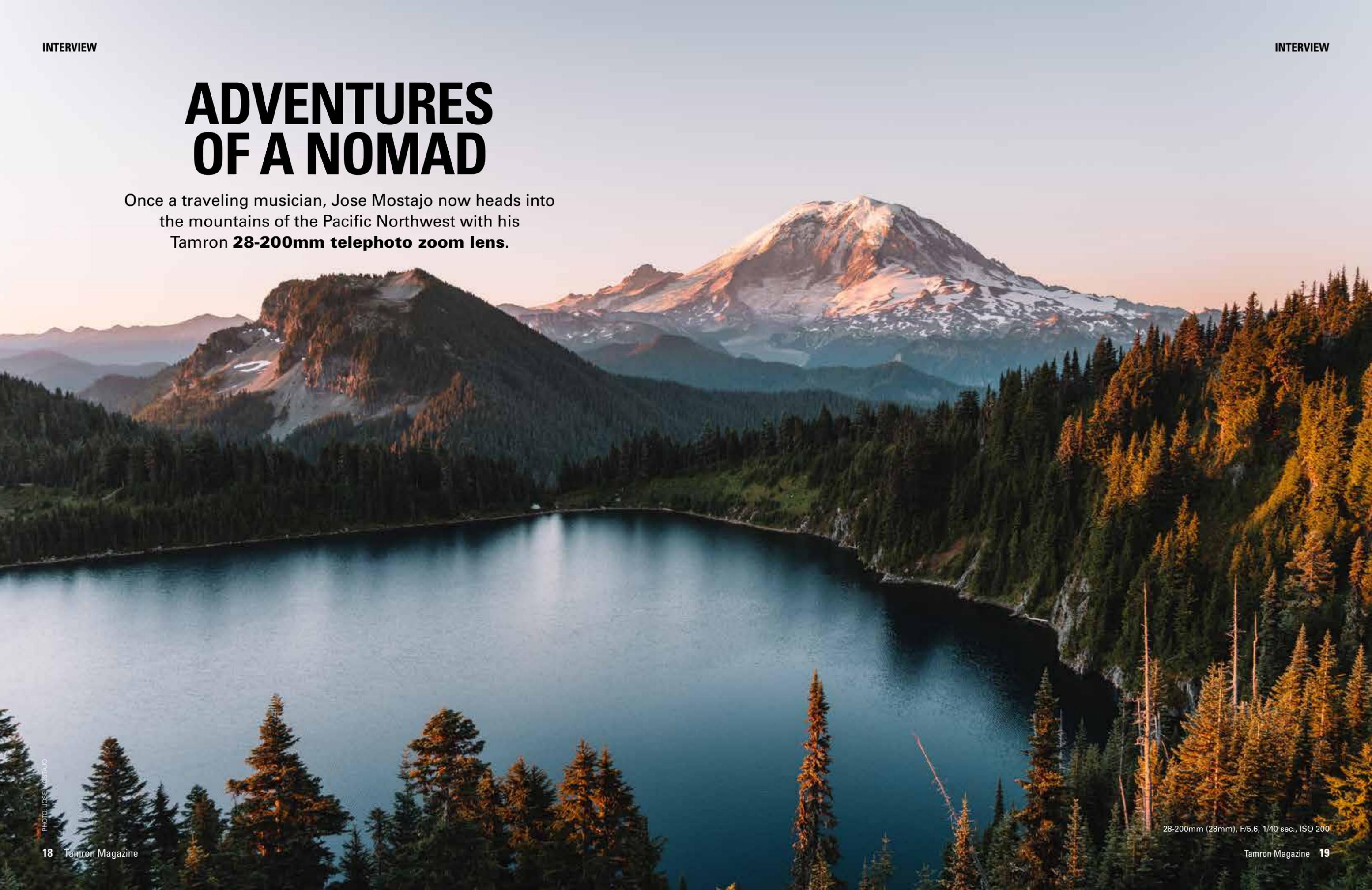


PHOTO: JOSE MOSTAJAO

28-200mm (28mm), F/5.6, 1/40 sec., ISO 200



28-200mm (200mm), F/5.6, 1/80 sec., ISO 500



28-200mm (200mm), F/5.6, 1/160 sec., ISO 400

28-200mm (60mm), F/4.0, 25 sec., ISO 1000



Jose Mostajo's path to photography may not have been linear, but it has definitely been an adventure. Originally from Peru, Jose graduated college with a degree in exercise science, but he soon found himself working with a traveling band, which he did for four years before he was bit by the photography bug. "I was living in Norway toward the end of my musical travels, writing and recording music, and I started going on walks and hikes," he says. "That's when I bought my first camera, because I was inspired to start taking photos of the gorgeous scenery in front of me."

Shortly after that, he moved to Nashville, Tenn., and started hanging out with other photographers, shooting portraits and street scenes around the city. It's when he took a road trip with a friend to Anchorage, Alaska, however, when he realized landscape and nature photography was more in sync with what he wanted to do as an artist. "I decided I needed to go on some kind of extended trip, where I could focus solely on photography and see what clicked," he says. "I embarked on a backpacking excursion throughout South America, and that's what propelled me full force into the photography field."

Although the pandemic has slowed down Jose's travel in recent months, he's still been able to explore locally near his home in Los Angeles. "It's definitely been an adjustment for someone like me, who lives to travel," he says. "But borders are slowly starting to open up. I see a bit of light at the end of the tunnel."

In September, Jose took his Sony mirrorless camera and Tamron 28-200mm Di III RXD lens to Northern California and the Pacific Northwest, where he was able to create his signature landscape, nature, and wildlife photos with the versatile all-in-one zoom. "As someone who lives out of a backpack, it's critical that I be able to travel light," he says. "Having such a lightweight, compact lens like the 28-200 is incredibly convenient. This lens and the Tamron 17-28mm Di III RXD lens, which I also brought on this trip, offered the versatility



28-200mm (174mm), F/5.6, 1/160 sec., ISO 320

"I LOOK AT THE ENTIRE SCENE AND THINK: WHAT STANDS OUT? WHAT'S THE MOST IMPORTANT ELEMENT TO HIGHLIGHT?"

I needed to cover every situation I wanted to shoot."

We talked to Jose about his photographic style, what inspires him, and how he put the 28-200mm lens to the test as he traveled north from LA.

You're relatively new to photography. Explain how you taught yourself the craft.

Jose Mostajo: It involved a lot of Googling and YouTube. When I first started out, I was still in Norway. I didn't know anybody there, so for those six months or so, I'd go out and take pictures, then search online for information on everything from operating my camera to framing, composition techniques, and editing. Then, when I moved to Nashville, I started collaborating with other photographers and picking up more valuable tips and techniques from them. As a somewhat introverted person, photography really speaks to me, because it's something I can do by myself or in a group, if I want to.

What was your first major travel shoot?

Jose Mostajo: The first time I officially showcased a location was in March 2019, when I went to Australia's Northern

28-200mm (103mm), F/11, 1/25 sec., ISO 100

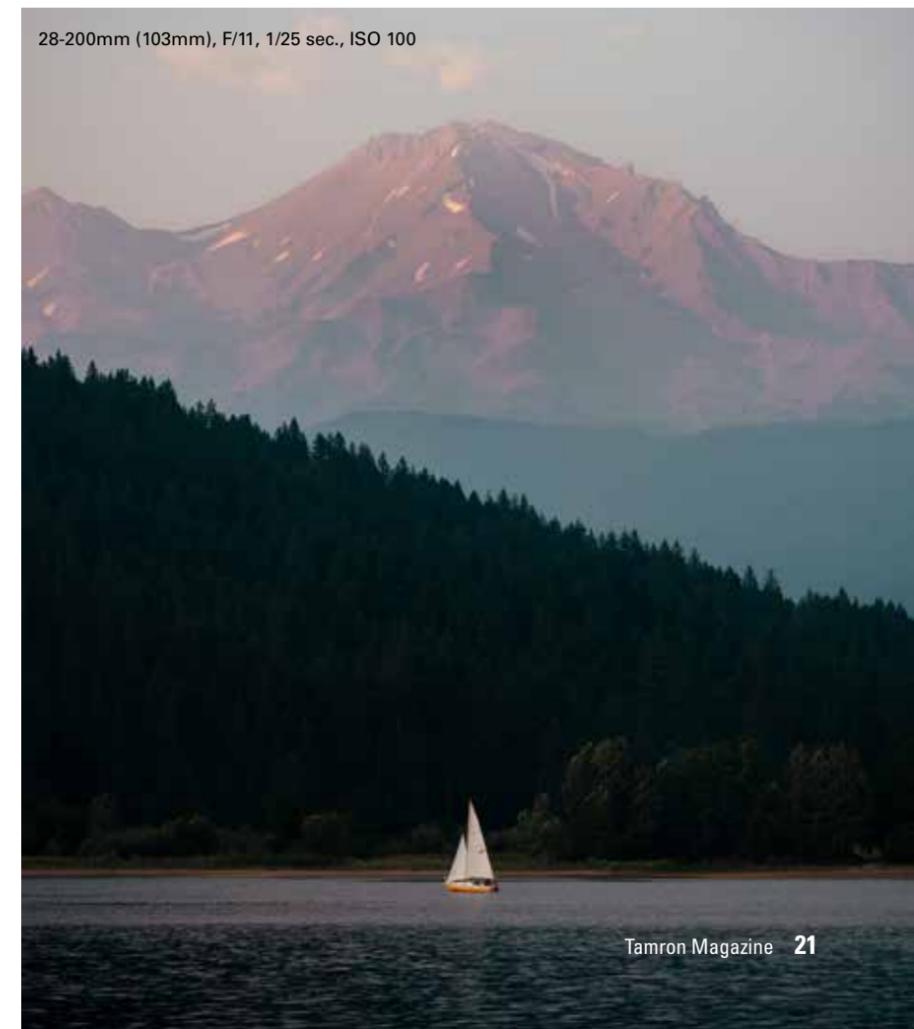


PHOTO: JOSE MOSTAJAO



28-200mm (96mm), F/14, 1/200 sec., ISO 400

Territory. I'd already had some partnerships with various companies and touring agencies by that point, but this was the first time where a company flew me out somewhere to create images

for them. You'd think it would've been nerve-racking, but it was the easiest travel I'd done so far. You have to remember that, up until that point, I'd been roughing it in my travel adventures with hostel stays and 30-hour bus rides. It was very humbling that a company would think that highly of my work that they'd provide this experience for me.

What are some of the challenges of landscape and travel photography you've encountered?

Jose Mostajo: I'm always on the lookout for places that no one really knows exists, where I can create that first image to showcase it for the world. So it can be discouraging to stumble upon an amazing location and find out other photographers have already taken pictures of it thousands of times. I don't want to simply copy what others have done, so part of the challenge for me is to put my own spin on a much-visited scene, whether that's walking to a different part of the location or finding an otherwise different way to shoot it.

With so many photographers flocking to Instagram, how do you ensure your work stands out?

Jose Mostajo: I look at the entire scene and think: What stands out? What's the most important element to highlight? Then I focus on that. Sometimes that means a wide-angle view, but other times it means homing in on sunlight hitting a mountain peak at sunset, a reflection on the water, or flowers poking up through the dirt on the side of a hiking trail.

When you're on the road, how does the Tamron 28-200mm help you achieve your images?

Jose Mostajo: Using the images here for reference, there are some I wouldn't have been able to capture without that lens. It's been invaluable, especially for wildlife. Take that squirrel photo, for example. I was hiking down from higher up on the mountain I was on when I saw a group of these little guys. When I'd been further up, I'd been shooting wide-angle photos of the landscape, but with this lens, I was able to quickly zoom in to 200mm and isolate this one squirrel.

The same goes for that photo of the bird launching itself from the ledge. I was



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

Model.....	A071
Focal Length.....	28-200mm
Max. Aperture.....	F/2.8-5.6
Blades... 7 (circular diaphragm)	
MOD.....	.75 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

"I'M ALWAYS ON THE LOOKOUT FOR PLACES THAT NO ONE KNOWS EXISTS, WHERE I CAN CREATE THAT FIRST IMAGE TO SHOWCASE FOR THE WORLD."



28-200mm (158mm), F/6.3, 1/200 sec., ISO 640



28-200mm (138mm), F/5.6, 1/2500 sec., ISO 500



28-200mm (103mm), F/5.0, 1/1000 sec., ISO 100

sitting on top of a lookout, waiting for the light to change, and all of these tiny birds were flitting around. I decided I wanted to capture one in action, so I zoomed in to that perch and simply waited for one to take off.

The photo with the sailboat is another example of the flexibility this telephoto lens offers. We were driving up to Washington state and decided to camp overnight. I spotted this sailboat on the water, with Mount Shasta in the background, but I didn't want to shoot it too wide. Zooming in allowed me to compress the scene, so the mountain seems much closer than it actually is.

Talk a bit about your post-production process.

Jose Mostajo: My goal is always to capture the best photo I can in-camera, leading to the least amount of editing. Of course, there are situations when I have to rely more on the editing process. For example, I've gone on many hikes where I've had to cover a certain number of miles in one day, meaning I might have to take pictures in harsh lighting or move

on after just a few shots. In those cases, I'll spend more time on the computer, but I still want my images to look like they were authentic scenes you'd see in real life.

Have you ever photographed something that's blown you away?

Jose Mostajo: The cloud inversion you see here, taken in the Mount Rainier area, was amazing. They're pretty unpredictable, and it was my first time seeing one. Plus this particular one didn't dissipate very quickly, so I had plenty of time to photograph it.

What's been your favorite place in the world to shoot?

Jose Mostajo: Iceland was majestic. It was an entirely different world than I've ever seen in front of my camera. But because I'm from Peru, I always look forward to visiting there and photographing the mountains. I also know there's a lot more to explore than what I've seen, so I can't wait for everything to open up again so I can go back.

ABOUT: JOSE MOSTAJO

 Jose Mostajo is a Peruvian travel and adventure photographer based in the US. Having begun his journey with an 11-month backpacking trip across South America in 2018, his passion for the outdoors has continued with travels around the world. His photography has led to partnerships with a variety of organizations such as the Australian Tourism Board and the Environmental Defense Fund, and commercial work with outdoor companies such as Killa Expeditions, Sierra Designs, and Matador Gear. With his photography he hopes to inspire people to get outside and enjoy nature.

<https://www.josemostajo.com/>

SHUT DOWN, BUT NOT SHUT OUT

Street photography, food images, engagement sessions— Ian Jones did it all during the pandemic with his **Tamron 28-75mm F/2.8 zoom** and **20mm** and **24mm F/2.8** prime lenses.



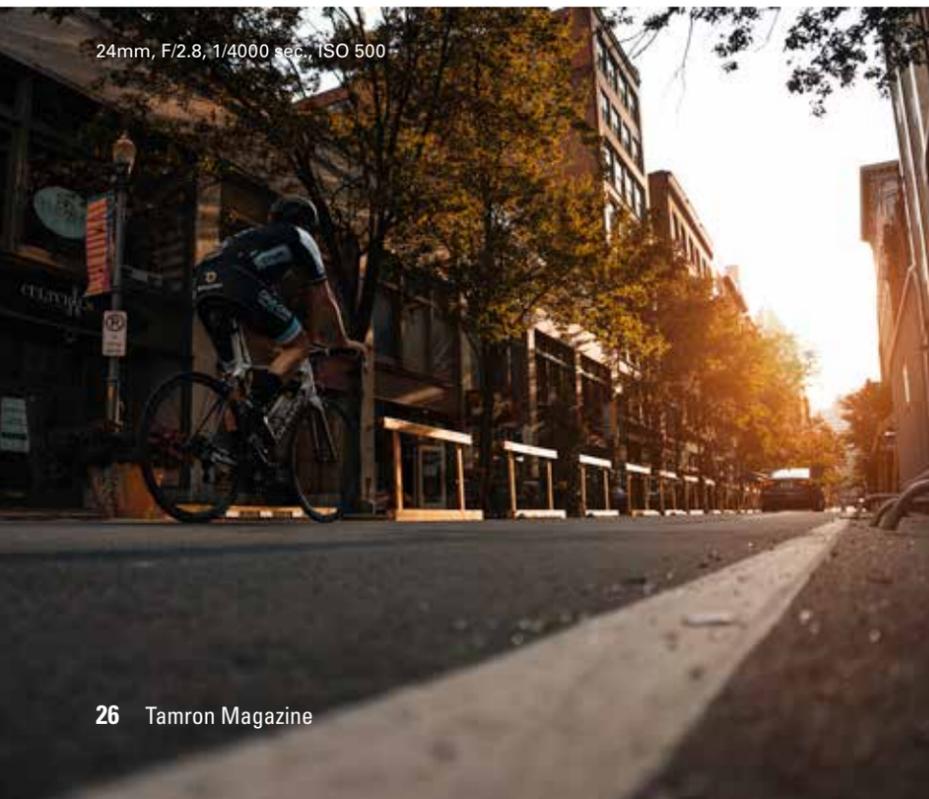
20mm, F/4.0, 1/8000 sec., ISO 1000

Scroll through Ian Jones' recent Instagram pics and you'll see everything from street and food photography, to conceptual imagery, to engagement sessions, all created during the pandemic lockdown. "I don't like doing the same thing over and over," he says. "Having a diverse portfolio makes you more valuable as a photographer. You're advertising all the different types of pictures you can take, which can help you gain new assignments."

Two Tamron lenses have recently helped Ian achieve his photographic goals: the 20mm F/2.8 Di III OSD and 24mm F/2.8 Di III OSD prime lenses, and the 28-75mm F/2.8 Di III RXD. "These three lenses get the job done for nearly any photo I need to take," he says. "In terms of the primes, people are often surprised that the same lens I used for a street photo is the same one I used for a food image or couples shoot. If I'm heading downtown and want a lens that's super compact, I'll grab one of those two, because it feels almost like I have a lightweight point-and-shoot camera on me, except I'm getting sharp, professional-quality results. Plus, because I shoot a lot for Instagram, I



28-75mm, (56mm), F/2.8, 1/125 sec., ISO 400



24mm, F/2.8, 1/4000 sec., ISO 500



24mm, F/4.5, 1/2000 sec., ISO 500

like how that 20mm focal length mimics the ultra-wide-angle lens on the newer iPhones that people are using to create their images on that platform.”

For much of the spring and early summer, Ian was stuck at home during lockdown, which is when he pulled out the 28-75mm and 20mm lenses to experiment. “It’s pretty clear from some of these photos that I was centering them around a ‘boredom’ theme, especially with those Scrabble pieces I photographed,” he says. “I attached each Scrabble tile to a fishing wire with a tiny piece of tape, then taped the wire to a skewer, which was held on each side by books. That’s my fiancée’s hand, with the letters dangling over it. I took advantage of the 28-75mm’s F/2.8 maximum aperture so I could blur out the background in my dining room.”

Ian continued with the boredom theme by pouring water through a cheese grater, having his fiancée flick on the flame from a lighter, and getting more conceptual with his take on tech. “For this photo of the hand coming out of the phone on the table, I wanted to use the 20mm lens to show how depen-

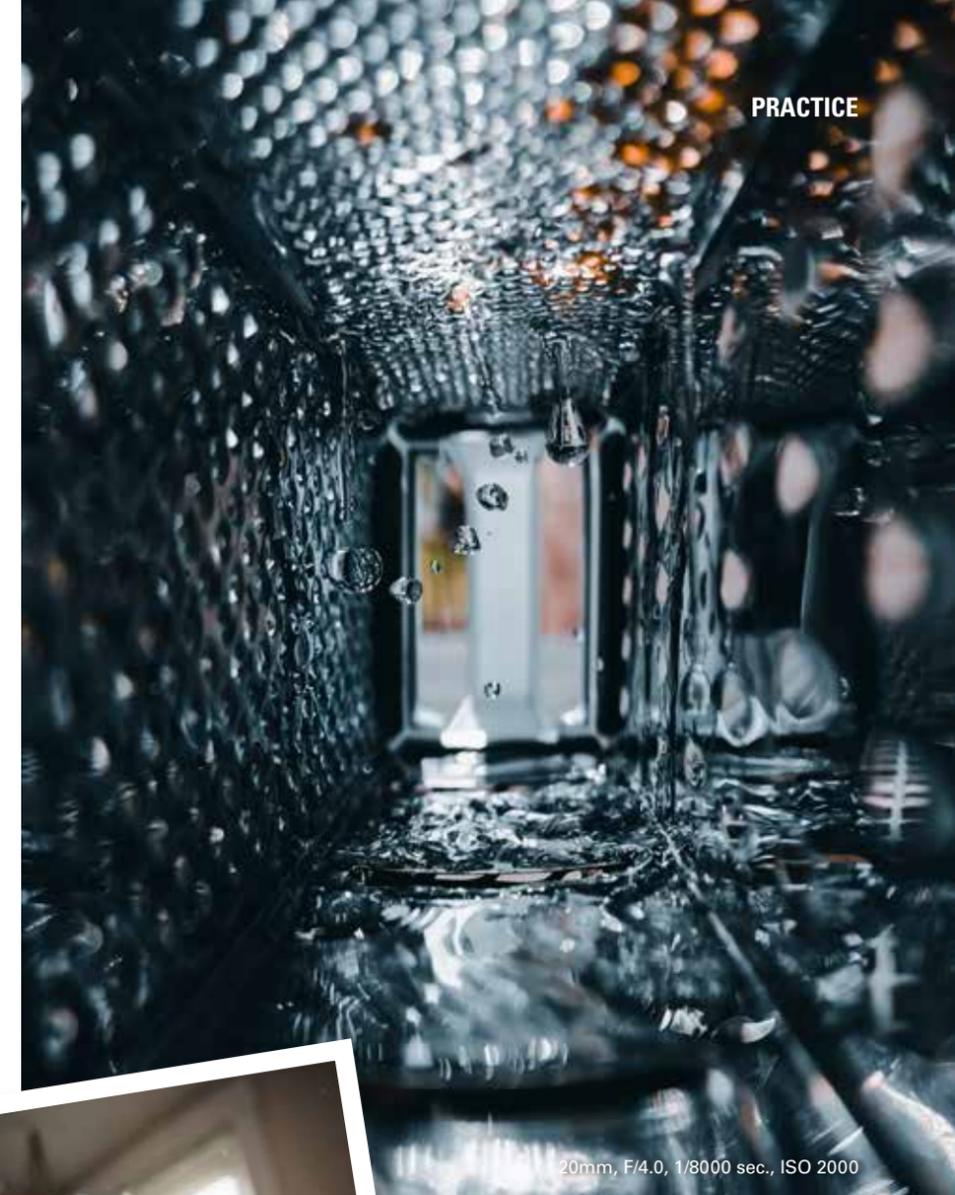
“THESE THREE LENSES GET THE JOB DONE FOR NEARLY ANY PHOTO I NEED TO TAKE.”

dent we’ve become on technology,” he says. “Especially during quarantine, there were times when I’d put my phone down, then literally pick it right back up again within 20 seconds. My idea behind this composite photo was to have the phone reaching back out at you as you tried to get away. I cleared the table and chairs out of my living room, and my fiancée positioned her arm as you see it here. Then I put all of the furniture back and shot the photo of the phone on the table. I used smoke from a vape pen right at the spot where her arm meets the phone, which helped to blend the two images.”

During his home isolation, Ian, like most of us, found himself whiling away the hours by eating and drinking more—so he next moved on to using his primes to create some food photography. “Making fun drinks became a pastime in and of itself, so I made sure I always had plenty of lemons and limes on hand,” he says. “Using the 20mm lens, I wanted to highlight how I prepared these beverages, getting down low to capture interesting angles in tight quarters.”

He was able to achieve his citrus shots thanks to the 20mm’s quick focusing. “I put my camera on a tripod, which captured the first shot as I threw the ice up in the air,” he says. “For the second image, I cut a lime in half and attached it to a fishing line hanging from the ceiling. As the line was untwisting and the lime was spinning, I poured water on it to create that splash. I removed the fishing line in Photoshop.”

Next Ian started getting more creative with liquid in motion, including his shot on the opening spread of his Tamron mug filled with coffee and the image seen on this spread of whiskey splash-



20mm, F/4.0, 1/8000 sec., ISO 2000



20mm, F/3.2, 1/3200 sec., ISO 3200



28-75mm, (50mm), F/2.8, 1/250 sec., ISO 800



24mm, F/4.0, 1/2500 sec., ISO 200



20mm, F/4.0, 1/25 sec., ISO 1000

"I USUALLY SHOOT AT F/2.8 WITH THE PRIME LENSES, BUT WHEN I'M CAPTURING SPLASHES, I'LL SHOOT AT BETWEEN F/3.5 AND F/4.0 TO MAKE SURE EVERY PART OF THE SPLASH IS SHARP."

Finally, it was the 24mm prime lens that accompanied Ian on some of his recent engagement sessions. "I took this couple that you see here in these two photos up to a field near my house," he says. "The 24mm lens worked perfectly for this shoot. For the photo of them kissing, they weren't too far away or too close, so I didn't have to worry about zooming in and out. I just slightly adjusted where I was standing until I got the perspective I wanted. Then, in the photo of them silhouetted against the sunset, the 24mm was wide enough to show the curvature of the field. I especially love that photo. They're going to use it for their 'save the date' cards."

28-75mm
F/2.8 Di III RXD
model A036



20mm
F/2.8 Di III OSD
1:2 Macro
model F050



24mm
F/2.8 Di III OSD
1:2 Macro
model F051

ABOUT: IAN JONES



Ian is an expert at creative and bringing his ideas to a platform he is proud of. Specializing in crafting innovative and engaging content for brands, he loves creating powerful imagery, using relentless dedication and passion to bring ideas to life. Whether it be food photography, creative brainstorming, lifestyle shoots, or just getting some awesome photos to flex on his Instagram with, he is all over the place. From a small town in Corning, NY to living in Pittsburgh, PA Ian shows no sign of stopping anytime soon. Taking his Sony and Tamron gear everywhere he goes to document whatever is next. You can follow along with Ian and his journey on his Instagram account @iansjones

ing out of its tumbler. "I usually shoot at F/2.8 when I'm using the prime lenses, but when I'm capturing splashes, I'll usually shoot at between F/3.5 and F/4.0, just because I want to make sure every part of the splash is sharp, as well as the container," he says. "For the coffee photo, I dropped ice cubes into the mug and kept shooting until I got the splash I wanted. For the whiskey shot, I focused on where the splash was going to be, then pushed the glass a couple of times until I got this splash that kind of looked like a hand—almost like the one you see in Michelangelo's *Creation of Adam*."

When Ian started venturing out again to do street photography, he brought along his 20mm lens. "A buddy and I just decided to walk around, with nothing in particular in mind that I wanted to shoot," he says. "In the two street photos you see here, I just liked what I saw in these scenes. The way the sun was setting, and how it matched the yellow lines in the street, really drew my eye in. I love focal points and almost always shoot center focus with the 20mm and 24mm lenses. For the first photo on the opening spread, I got down low and hit the light right in the middle of the frame with the center focus. For the image showing the guy on the bicycle, I simply focused on him and got out of the way!"

PHOTOS: IAN JONES



24mm, F/3.5, 1/1000 sec., ISO 200

CONGRATULATIONS TO THE
**2019 VIP Club
 LANDSCAPE**
 PHOTO CONTEST WINNER

THE STORY BEHIND THE SHOT

By Darren Shimabuku

For a while I imagined being able to capture the moon rise on the east side of Oahu. The way I accomplished taking this photo was to wait for the time of year when the sun sets at roughly the same time the moon rises. This combination only happens a few times per year. Once the sun set behind the horizon, beautiful light illuminated the surrounding area while the moon started to rise.



28-75mm
 F/2.8 Di III RXD

The gear I used most frequently was my Tamron 28-75mm F2.8 a-mount lens and my Sony a99ii. This lens allowed me to create this image using the multi-row panoramic method. On this day, I was lucky and grateful that everything came together as planned.

ABOUT: DARREN SHIMABUKU



I am a photographer born and raised in Hawaii. I have been a photographer for over a decade and continue to learn each and every day. I enjoy creating videos on YouTube to further express and share what I love doing so much. My hope is to inspire other photographers to continue creating and share their experiences with the world. I can be found on my social media platforms @essence_of_artistry and <http://youtube.com/DarrenShimabukuPhotography>.

28-75mm (28mm), F/11, 2.0 sec., ISO 100

THE TOWN WHERE THE POLAR BEARS ROAM

Ian Plant heads to the far-flung frozen tundra of Churchill, Manitoba, with his Tamron **SP 150-600mm VC G2** lens.



PHOTO: IAN PLANT

SP 150-600mm, (600mm), F/7.1, 1/800 sec., ISO 1600



600mm, F/7.1, 1/800 sec., ISO 3200

Ian Plant has trekked north of the Lower 48 for the past several years to photograph polar bears, North America's apex predator—the animal at the top of the food chain, with no predator in nature it has to worry about itself. Ian's previous trips to take pictures of these magnificent carnivores have been to Alaska. For his most recent excursion, however, he traveled to Churchill, Manitoba, a remote Canadian outpost on the shores of Hudson Bay where polar bears wander the nearby tundra, and bear sightings near town are not uncommon. When bears get too close to civilization, they're tranquilized, put in a holding facility known as "bear jail," then airlifted safely back into the wild.

"I was in Churchill for about 10 days in early November of last year, for a private photo trip with a colleague," Ian says. "I also shot a Tamron-sponsored video while I was there. We used a local guide service to access the areas where the polar bears roamed wild and explored the tundra around Churchill in a 4x4 vehicle."

On this trip, Ian had his Tamron SP 150-600mm VC G2 ultra-telephoto zoom lens, which offered him the focal range versatility he needed to photograph the bears as they lumbered past. "The bears move around a lot, so being able to zoom in or out as they came closer or moved farther away was priceless," he says. "At the long end, being able to zoom in to 600mm allowed me to keep working even when the bears were distant."



600mm, F/6.3, 1/640 sec., ISO 800

Prime time to visit Churchill is in late October and early November, when there's snow on the ground. "As it gets later in November, the Hudson Bay freezes over, and once the ice comes in, the bears disperse to hunt on the pack ice over the winter," Ian says. "Timing is crucial if you want to come back with decent pictures. Since this was my first time in Churchill, I was excited about being able to capture photos with different scenery in the background

than I usually have, which gave me an alternative perspective on the bears and their environment."

Because the weather is bitterly cold at that time of year, Ian had to prep both himself and his gear. "I brought plenty of warm clothing," he says. "Thick down outerwear made for extreme conditions is absolutely necessary. I also bring a hand warmer specially designed for photography—if your fingers get cold, it shuts your photography down

completely. In terms of photo gear, the main thing is to make sure you always have spare batteries kept in a warm place."

There are so many bears in the area that a bear crossing sign greets visitors as they enter town, but it can still be a challenge to track them down for a photo. "Even in a place like Churchill, it can be difficult to find bears in a photogenic location," Ian says. "That's where a knowledgeable guide comes in and can prove very helpful. Having a versatile telephoto zoom lens with a wide focal range like the 150-600mm is also beneficial, as it ensured I could get the shots I wanted, even if the bear was far away."

Keeping the bears properly exposed was key. "I was careful to avoid overexposing any of the white highlights on the bear's fur or in the snow," he said. "While preparing to take the bear's picture, I'd do a test shot or two and carefully assess the histogram to make sure I had a proper exposure. With all that white, however, the bigger concern was typically underexposure. The camera meter kept trying to neutralize the exposures, so I'd typically have to use +1 or +2 exposure compensation to keep the exposure from being too dark."

Ian used auto white balance and made adjustments later to the RAW file if the camera didn't get it quite right—"one less thing to think about in the field!"—and typically shot in Shutter Priority. "I had to keep my shutter speed high to

ensure sharp photos, both if the bear was moving and also to compensate for any lens or camera shake," he says. "Usually, this meant a shutter speed of 1/500th sec. or higher. I also used auto ISO so that the camera would automatically adjust to the changing light while I simply concentrated on my photography."

Polar bears are fairly solitary, meaning the only time Ian would spot a group together was when a mother was taking a stroll with one or more of her cubs. Still, the possibility of a too-close-for-comfort bear encounter was always at the top of Ian's mind. "This was a land-based tour, which made it relatively easy to get our car in an optimal position," he says. "When the bears were relatively far away and it felt safe, we would even get out of the vehicle, which enhanced our ability to find the best position to take photos from. But if the bears got too close, we found ourselves dashing back to the safety of our vehicle. There's only so much you can control in Mother Nature, and it's not polar bears!"



600mm, F/7.1, 1/800 sec., ISO 400

"THE SP 150-600MM ENSURED I COULD GET THE SHOTS I WANTED, EVEN IF THE BEAR WAS FAR AWAY."



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

Focal length	150-600mm
Aperture	f/5-6.3
MOD86.6"
Max. Image ratio.....	1:3.9
Length.....	10.2" (CAN)/10.1" (NIK)
Weight.....	70.9oz. (CAN) 70.2oz. (NIK)



600mm, F/6.3, 1/1000 sec., ISO 400



600mm, F/6.3, 1/1000 sec., ISO 250

ABOUT: IAN PLANT



World-renowned professional photographer Ian Plant travels the globe seeking out amazing places and subjects in his never-ending quest to capture the beauty of our world with his camera. Ian is a frequent contributor to many leading photo magazines, the author of numerous books and instructional videos, and founder of Shuttermonkeys (<https://www.shuttermonkeys.com>), a site dedicated to photography education and inspiration.

PHOTO: IAN PLANT



600mm, F/6.3, 1/800 sec., ISO 320

JAMIE MALCOLM-BROWN



Jamie Malcolm-Brown is a landscape, aerial and timelapse photographer based in Western Massachusetts.

He has been working as a photographer for over 10 years. After years of shooting events and weddings Jamie made the switch to landscape photography 4 years ago. He has a passion for finding lone-some trees on a foggy morning and tries to capture the New England landscape with the drama and beauty it deserves.

<https://jamiemalcolmbrown.com/>



28-75mm
F/2.8 Di III RXD

28-75mm, (28mm), F/5.6, 1/200 sec., ISO 100

TAMRON

Focus on the Future

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



First all-in-one zoom starting at F2.8

Unleash the power of full-frame mirrorless cameras. Revolutionary zoom offers performance plus versatility.



28-200mm F/2.8-5.6 Di III RXD
(Model A071) for Sony full-frame mirrorless

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Photo credits clockwise from top left: David Akoubian, Philip Ruopp, André Costantini, Ken Hubbard





70-300mm, (121mm), F/5.0, 1/320 sec., ISO 1000



300mm, F/6.3, 1/320 sec., ISO 1000

“NEVER PUT YOUR CAMERA DOWN. SOMETIMES AS A SPECTATOR, THINGS ARE HAPPENING IN BETWEEN THE PLAYS THAT YOU DON'T EVEN NOTICE UNTIL YOU'RE REVIEWING THE PHOTOS LATER.”

2 Adjust your settings.

The time of day you're shooting in will affect how you tweak your settings, especially your shutter speed. If you're shooting in midday when there's a lot of sun, you won't get a lot of motion blur during those fast-action situations. But if you're photographing in the early morning or in the evening, you have to make sure your shutter speed is high enough so that you can freeze that motion.

3 Don't just look for action—seek out the feeling behind it.

Never put your camera down. When you're a spectator, sometimes you don't notice the things happening in between the plays until you're reviewing your photos later. Even if there's a momentary pause in the game, or someone is at the plate before the bat makes contact with the ball, you'll still want to capture the emotion on the



70mm, F/4.5, 1/1250 sec., ISO 500

LITTLE PLAYERS, BIG ACTION

From power plays to on-field portraits, Marcie Reif doesn't miss a kids' sports shot with her **Tamron 70-300mm Di III RXD** telephoto lens.

Marcie Reif can usually be found behind her camera creating child portraits and family photos, but she finds she has the most fun when she's photographing her own kids at their sporting events. “When I'm at their games, I'm just shooting for myself, with none of the same pressures of shooting for a client, so it gives me a chance to play around and get more creative,” she says.

For her kids' sports photography, Marcie uses the new Tamron 70-300mm Di III RXD telephoto zoom lens for Sony mirrorless, which offers her the reach she needs to capture distant shots from the stands, as well as the versatility to shoot individual portraits when she's up close. “This lens hits that sweet spot for sports, because, unless you're a coach or have a

press pass, you're not going to be able to get close to the field,” she says. “You'll be in the bleachers or behind some other sort of barrier. The 70-300 enables you to fill the frame and makes you feel like you're right there. This lens has completely exceeded my expectations.”

PHOTO TIPS: SPORTS IMAGES

1 Know the game.

In most sports, everything happens very quickly. To ensure you capture the most exciting action shots, you need to be able to predict where the players are going next, and what they'll be doing, so that you can be ready for the photo. Having even a basic grasp of the rules and typical plays will help you stay ahead of the action.



70-300mm F/4.5-6.3 Di III RXD

Model.....	A047
Focal Length	70-300mm
Max. Aperture.....	F/4.5-6.3
Blades ... 7 (circular diaphragm)	
MOD	31.5 in (WIDE) 59.1 in (TELE)
Max. Mag. Ratio..	1:3.1 (WIDE) 1:3.8 (TELE)
Length.....	5.8 in
Weight.....	19.2 oz.
Filter Size.....	ø67mm
Max. Diameter.....	ø77mm



70mm, F/4.5, 1/1250 sec., ISO 500

PHOTOS: MARCIE REIF



75mm, F/5.6, 1/1000 sec., ISO 500



143mm, F/5.0, 1/320 sec., ISO 1000



83mm, F/4.5, 1/1000 sec., ISO 500

player's face. In these two photos of my son right before he hits the ball, and then right after, I love his eye contact and concentration, and then his elation after he makes the hit.

4 Capture a group shot.

Especially when we're photographing our own kids' games, it's easy to focus on our own children alone. You'll tell a more complete story about the game if you include some shots of the whole team, or a group of players all working together to execute a play. This also really speaks to the abilities of the 70-300: Even when so many kids are moving, whether it's running together toward a soccer goal or trying to tackle someone on the football field, the lens doesn't miss focus, and you're able to freeze that motion.

5 Experiment with different angles.

If you've got a set seat in the stands, you may be stuck in one position for the duration of the game. But if you're able to wander the sidelines or climb up to the top of the bleachers, you can mix up your perspective a bit. For the image of the girl kicking the soccer ball, I got as close to the ground as possible so that when she kicked the ball, I had a point of view that no one else was going to get.

6 Allow your background to complement, not distract.

Showing the environment, even if it's blurred in the background, lets the viewer know a little more about what's going on. You can't always control where a player is sitting or standing, but if you can get a set of bleachers or the school's team name spelled out on the turf or behind the fence, it enhances the photo. Keep it simple, though—you don't want to take the viewer's focus off of the player or players. I also often use the background to fill my frame, because sometimes the sky can be really white, and your eye becomes drawn to the white instead of to the player.

7 Take a timeout for a portrait.

While capturing the action during a sporting event is what's usually at the top of most photographers' minds, add some variety to the narrative with a more traditional portrait. Not only does it strengthen your story, it also freezes a moment in time for you, so you remember what your children looked like and what their favorite activities were at that age. That's what makes the 70-300 so perfect for a day on the field or on the court: It gives you the reach you need for those action shots while also serving as a terrific portrait lens.

PHOTOS: MARCIE REIF



113mm, F/5.0, 1/320 sec., ISO 1000



300mm, F/6.3, 1/320 sec., ISO 1000

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. <https://marciereif.com/>

WHILE CAPTURING THE ACTION DURING A SPORTING EVENT IS WHAT'S USUALLY AT THE TOP OF MOST PHOTOGRAPHERS' MINDS, ADD SOME VARIETY TO THE NARRATIVE WITH A MORE TRADITIONAL PORTRAIT.



SP 35mm, F/2.0, 1/200 sec., ISO 800

ENAMORED WITH ENVIRONMENT

Justin Haugen's **Tamron SP 35mm F/1.4 Di USD** lens helps him capture context for everything from engagement and wedding shoots to health and fitness imagery.

Justin Haugen is used to making big moves—literally and figuratively. His dad, who's in the Air Force, met his mom in South Korea, and his family moved from South Korea to Germany, then to Oklahoma, New Mexico, back to Germany, and finally to Tucson, Arizona, where he's been settled since 2001. Justin started out doing graphic design, but he soon realized he needed high-quality imagery to supplement that design work. Before he knew it, he was shooting automotive photography and racing events, as well as shooting weddings on the side.

Wedding photography eventually became so lucrative for Justin that it

became his focus, and he started his full-time photography business in early 2014. Now, however, Justin's about to make another pivot—this time into the health and fitness image arena, with a relocation to Scottsdale. "This is where my personal interests lie, and with the pandemic, my wedding work has been significantly impacted," he says. "I'm looking to create images for gyms, fitness trainers, health ambassadors, hospitals, doctors' offices, and even plastic surgery services. I'm excited to make a proactive change."

One of the newest tools in Justin's camera bag is the Tamron SP 35mm F/1.4 Di USD lens, which he's used for

engagement shoots and weddings, and which he plans on using for the new work he's branching into. "From a wedding photography perspective, a big focus for me is telling a story, and capturing the emotion and candid moments," he says. "I love this lens, because that's exactly what it is: a storytelling lens that allows me to show those intimate vignettes, within the context of the environment. Plus it's light enough and small enough to have on my camera for the entire event without feeling weighed down."

The F/1.4 maximum aperture allows Justin to achieve a velvety bokeh and keep the viewer's eye trained on his

"A BIG FOCUS FOR ME IS TELLING A STORY, AND CAPTURING EMOTION AND CANDID MOMENTS."

subjects. "The couple you see under that neon sign is a perfect example of that," he says. "They had this sign custom-made, and I wanted to have them underneath the sign giving each other a romantic kiss. By shooting at F/1.4, I was able to throw the background out of focus, which created a very pleasing aesthetic behind them."

For a wedding photo at sunset, Justin was able to take advantage of that F/1.4 aperture by blurring out the clouds behind the couple. "I call this a 'hero' shot, where my subjects are looking

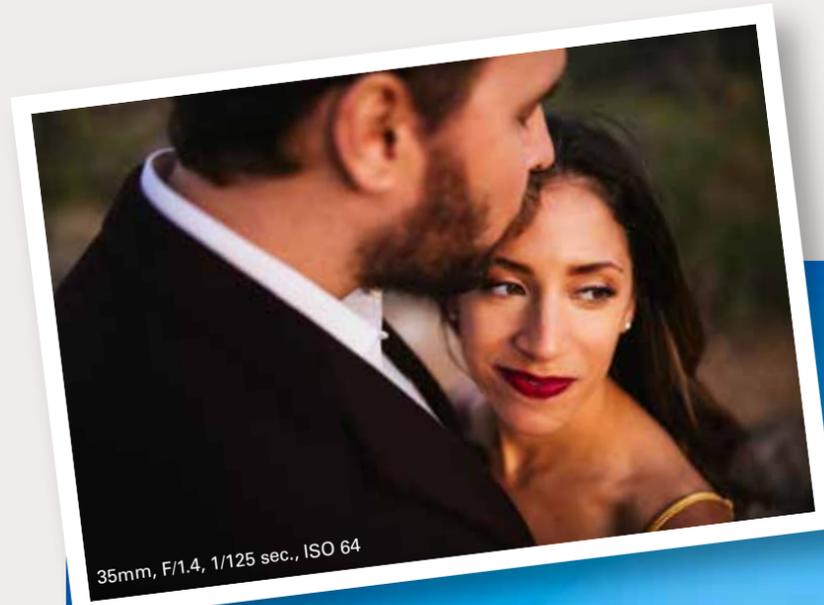
triumphantly off to the side instead of directly into the camera," he says. "The sky was filled with this incredible color, and by shooting wide open, I was able to lend it a more painterly quality, so my couple commanded all of the attention."

For his engagement sessions, Justin often uses the 35mm to fill the frame, showing the couples up close and personal. "With this lens, there's no weird distortion, even when I do fill the frame," he says. "You don't get those bulged, stretched faces you sometimes see. I can get comfortably close in this



SP 35mm F/1.4 Di USD

Model.....	F045
Focal Length.....	35mm
Max. Aperture.....	F/1.4
Blades ...	9 (circular diaphragm)
MOD.....	11.8 in
Max. Mag. Ratio.....	1:5
Length.....	4.1 in (Canon) 4.0 in (Nikon)
Weight.....	28.7 oz. (Canon) 28.4 oz. (Nikon)
Filter Size.....	ø72mm
Max. Diameter.....	ø80.9mm



35mm, F/1.4, 1/125 sec., ISO 64

PHOTOS: JUSTIN HAUGEN



35mm, F/1.4, 1/640 sec., ISO 64



35mm, F/1.4, 1/250 sec., ISO 1000

type of setting, fill the frame, and make the entire image about that gentle, loving moment.”

The 35mm lens also helps Justin achieve the environmental context he’s striving for. “In the two outdoor engagement sessions you see here, I’m able to show the landscape and frame the couples in the negative space in the frame,” he says. “My subjects are always the most important part of the image—they should be the first thing

your eyes lock onto. The 35mm lens lets me frame them in this more compelling way.”

Because he’s transitioning away from the wedding world, Justin has been using the 35mm lens lately for new types of people-themed photos. “For instance, for this image of the runner, I chose the 35mm because of how I wanted to position her within the frame,” he says. “I could get low enough to position her torso in the

image’s negative space, because, like with the engagement sessions, I didn’t want there to be any distraction from her body from elements in the lower portion of the background.”

For his photo of the saxophonist, who was working on a new album and needed photography for it, the 35mm lens allowed Justin to do something different from a conventional portrait, where his subject would have filled the frame. “I was able to make this an



35mm, F/5.0, 2.0 sec., ISO 64



35mm, F/1.4, 1/160 sec., ISO 64

environmental shot instead, shooting again at F/1.4 so that the foreground element on the left would drop out of focus. The musician wanted me to intentionally create that negative space so it would leave an area for copy on a possible album cover.”

Justin has used the lens as well to experiment with long-exposure photography. “I’m not someone who stops down a lot and shoots with narrower apertures, and I don’t typically shoot long exposures on a tripod,” he says. “But I wanted to see how this lens performed under those conditions, as well as how it would render starbursts on those bright lights in the background. So I shot this at around F/16 and using a slow shutter speed to capture that trail of car lights zipping by. I was extremely impressed with the quality of the 35mm lens for this. There’s so much I can achieve with this lens. I can’t wait to see what I create next.”



35mm, F/1.4, 1/640 sec., ISO 64

ABOUT:
JUSTIN HAUGEN



Justin is a photographer from Tucson, Arizona by way of Seoul, South Korea. He’s photographed weddings full-time for 7 years and is a Tamron, MagMod, and HoldFast Ambassador. His writings on photography have been featured in SLRLounge and he’s spoken and taught at WPPI and ShutterFest. You can listen to his photography podcast, HighISO on popular streaming platforms such as iTunes and Spotify. <https://www.justinhaugen.com/>

PHOTOS: JUSTIN HAUGEN



35mm, F/1.4, 1/100 sec., ISO 320

UNEXPECTED EXPOSURES

Whether it's an animal that's uncommonly photographed or an interesting detail in the landscape, Michelle Olmstead uses her Tamron G2 lenses to highlight nature's hidden gems.

PHOTO: MICHELLE OLMSTEAD

70-200mm (200mm), F/4.5, 1/1000 sec., ISO 450



70-200mm (135mm), F/8, 1/1000 sec., ISO 220

Photography and nature have always gone hand in hand for Michelle Olmstead. “I grew up in an outdoorsy family, and with a major in zoology and a minor in botany, I realized that photography could be a way to document and preserve the moments and experiences that are important to me, whether that has to do with wildlife, climate change, or conservation,” the Utah photographer says.

Michelle’s Tamron SP 70-200mm VC G2, SP 24-70mm VC G2, and SP 150-600mm VC G2 lenses have been integral to her workflow when she’s exploring the outdoors. “The 70-200mm is my favorite lens,” she says. “I love using it for a variety of images, including macro, wildlife, and landscapes. The 24-70mm, meanwhile, is the perfect travel lens. It’s lightweight, with great weather-proofing, and has the sharpness I need even in low light. And because a super-telephoto lens is essential for ethical wildlife photography, I use the 150-600, which allows me to capture my subjects from a safe distance. Animals display more natural behavior when they don’t know you’re there, allowing you to capture species-specific behaviors.”

The coronavirus pandemic has steered Michelle to somewhat shift how she shoots. “With most of us staying local these days, it’s important to tell the story of where you live, and to help others to see the value

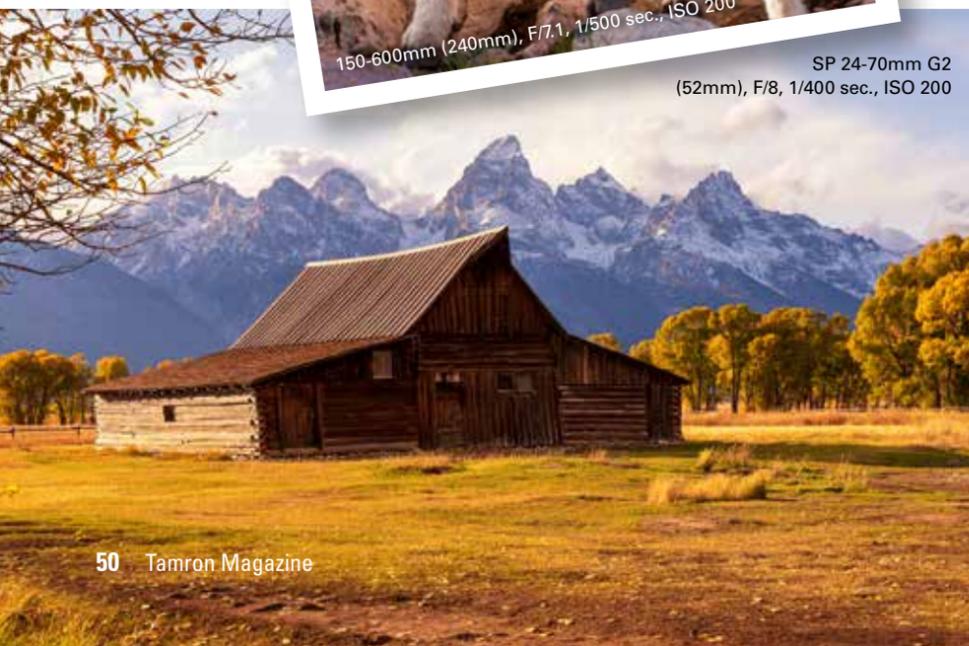


150-600mm (450mm), F/6.3, 1/60 sec., ISO 320



150-600mm (240mm), F/7.1, 1/500 sec., ISO 200

SP 24-70mm G2 (52mm), F/8, 1/400 sec., ISO 200



in protecting nature in their own backyards,” she says. “This situation forces us to look at places closer to home that we may have taken for granted before.”

Whether she’s sticking close by or venturing to some of her favorite destinations, Michelle challenges herself to shoot each location a bit differently each time. “For example, I’ve been visiting Grand Teton National Park for more than 20 years, and I’m now trying to approach it in a new way,” she says. “A telephoto lens like the 70-200mm allows me to zoom in and capture details in the park in a wider shot.”

The 70-200mm also enables Michelle to enhance her compositions. “Although dramatic, sweeping landscapes with wide-angle lenses are beautiful, I love using my telephoto lenses to compress the scene and create different perspectives,” she says. “Telephoto lenses allow you to capture details in busy landscape scenes, thus creating a more pleasing composition and unique image. I loved the way my Tamron 70-200mm lens captured the mountain, the trees, and the beautiful light and shadow in the snow in my Grand Tetons winter scene on the opening spread.”

When she photographs wildlife, Michelle tries to concentrate on animals that sometimes get short shrift, or creatures that hold special significance for her. “There are tons of photos out there of the big apex predators at the top of the food chain, and while that’s important, each animal and plant has its place in the chain, and it’s important to tell their stories, too,” she says. “That includes the environments in which the animals live. My American pika images mean a lot to me, for instance, as this mammal is a bioindicator for the effects of climate change and represents what we could lose if we don’t wise up.”

Michelle’s Tamron 150-600mm lens gets plenty of use on the hiking trails, allowing her to stay unobtrusive. “I was thrilled to watch this baby moose and its mama deep in the forest in the Grand Tetons,” she says. “The autofocus on the 150-600mm worked perfectly to capture the baby as he moved into a clearing in the thick vegetation. The focal length helped me

“I LOVE USING TELEPHOTO LENSES LIKE THE TAMRON 70-200MM G2 TO COMPRESS THE SCENE AND CREATE A DIFFERENT PERSPECTIVE.”

capture this animal’s natural behavior without disturbing it. I even got to watch the baby nurse! The Vibration Compensation (VC) feature allowed me to shoot handheld and achieve a nice, sharp image.”

Antelope Island State Park, which is surrounded by the Great Salt Lake, is one of Michelle’s favorite places to take photos. “There are many animal species on the island, including bison,” she says. “This photo of a baby bison, whose orange-red hair transitions to dark brown after a few months, is one of the first wildlife images I made after purchasing the 150-600mm G2. I love the beautiful blur and sharp focus the lens delivers here.”

ABOUT: MICHELLE OLMSTEAD



Michelle Olmstead is a Utah-based landscape, wildlife, and conservation photographer who combines her active outdoor lifestyle with documenting nature’s treasures. She is a strong advocate for ethical photography and conservation, and through her images, she hopes to help people see the value in preserving wild places and wild things. You can see more of Michelle’s work on Instagram @findmeonthemountain and at www.michelleolmstead.smugmug.com

PHOTO: MICHELLE OLMSTEAD



150-600mm (600mm), F/8, 1/125 sec., ISO 500

The 70-200mm often gets a wildlife workout on Michelle’s camera, too. “I spent a lot of time with this raven in Grand Teton National Park, as seen on the opening spread, and it’s a favorite from that day,” she says. “That beautiful light brought out the soft iridescence in the feathers on his throat and back. I snapped the pic with my 70-200mm just as the bird’s nictitating membrane—a transparent or translucent third eyelid that some animals possess to protect the eye from irritants—was closing across its eye. It appeared very blue in the sunlight; you can also see the veins in the membrane, thanks to the sharpness of the lens.”



150-600mm (600mm), F/6.3, 1/60 sec., ISO 500



SP 24-70mm G2 (48mm), F/6.3, 1/125 sec., ISO 125



70-300mm, (131mm), F/10, 1/800 sec., ISO 800

A BRONX TAIL

With his Tamron **70-300mm Di III RXD** telephoto lens, Ken Hubbard photographed the residents of one of the nation's most famous zoos.

For the first few months of the pandemic, much of New York City, like most of the country, was a ghost town. But once some of the city's bigger attractions started to reopen, with new safety protocols in place, Ken Hubbard started packing up his camera again and taking pictures. One of the first places he hit: the Bronx Zoo, one of the largest zoos in the nation. Instead of welcoming the crowds that usually flock there, however, the zoo is now operating more cautiously so that everyone can view its animal residents safely.

"You have to reserve a ticket for the day you'd like to visit, with a specific entry time," Ken says. "On the days I went, I booked the first available time slot. It was great, because I felt more comfortable walking around in a less-

crowded venue, both for photographic and safety reasons. By the time I was leaving, more people were starting to file in, so that was the perfect time to go."

Ken used the Tamron 70-300mm Di III RXD telephoto lens for Sony mirrorless cameras for his animal excursion, which offered him the versatility he needed as he wandered among the zoo's furred and feathered occupants. "This is a full-frame lens, but I also use it on my crop sensor camera to give my images a slightly tighter crop," he says. "It's so compact and lightweight, which is ideal when you're trekking around the zoo for hours. You also want a telephoto lens with that kind of flexibility and reach at the zoo, because there will be situations when the animals are closer to you—the

gorillas, for instance, will often come right up to the glass—as well as times when they're quite far away. With the 70-300, I didn't have to worry about having to switch up my lenses and miss a spontaneous shot."

PHOTO TIPS: ZOO IMAGES

1 Prep in advance.

I like to map out where the animals are that I especially want to see, then figure out what the lighting will be like at certain times of the day. By seeing if a certain display or enclosure is facing north, south, east, or west, I can try to calculate where the sun will come in and create an organized, efficient itinerary off of that. I also try to find out when feeding times are for certain animals, since that's when the biggest crowds will congregate, which I want to avoid, if possible.

2 Get there early.

Thanks to the preparation I just talked about, you'll know exactly where you want to go when you arrive. If you show up right as they're opening, you'll have some time with the animals before most of the big crowds get there. That's especially important now, as the zoo has had to adapt to the COVID situation and limit how many people can stand next to an enclosure or exhibit at any given time.

3 Adjust your shooting mode depending on the animal.

If you're not comfortable shooting in manual and you're in front of a fast-moving animal, shoot in Shutter Priority, and select a fairly high shutter speed. If it's a slower-moving animal, however, like an elephant, or if the animal isn't moving at all, like an owl on its perch, use Aperture Priority. That's because you won't have to worry so much about motion blur, so you can concentrate instead on depth-of-field, especially if your background isn't very exciting.

Sometimes it's not so black and white. I was taking pictures of this heron, and I normally would shoot in Shutter Priority for a photo like this, as the heron was moving her eggs around. But despite those highlights in the background, I couldn't get the shutter speed I wanted—it was pretty dark where the bird itself was. So I switched to Aperture Priority instead.

4 Look for the light.

Although you can't control where the animal will be in its enclosure, you can wait and watch for it to walk to a somewhat unobstructed area and examine how the light falls in that area. If you know that it's about to enter a space with lots of highlights or where it's going to be in shadow, you can plan your photo accordingly. I usually look for light on the subject or around the subject, like the bald eagle fully lit by the sun. Because the eagle was so bright, the background went to this nice black you see here.

5 Don't let glass between you and your subject deter you.

Many of the enclosures at the zoo, such as those for the snow leopards and gorillas, are made of glass so you can get really close and at their level. The problem with shooting through glass is the glare. What I do is use a circular polarizer. When you shoot at a slight angle and turn on your circular polarizer, you'll get rid of that glare. You may also notice a color shift,



268mm, F/6.3, 1/500 sec., ISO 800



300mm, F/6.3, 1/320 sec., ISO 800



300mm, F/6.3, 1/1250 sec., ISO 200



300mm, F/6.3, 1/100 sec., ISO 200



256mm, F/6.3, 1/250 sec., ISO 800

fences or wire you see in these photos here is in the photo of the giraffes, because that fence is closer to them, and they were a little too close to it.

7 Keep an eye out for extraneous elements.

Always look at the pieces around your subject when you're composing your shot. You want complementary elements, not distracting ones. That's why I cropped the bald eagle image here the way I did. It was sitting on a branch,

but there was an evergreen tree in the frame about halfway down. It didn't look right, so I simply cropped it as tightly as I could to keep the focus squarely on the bald eagle.

8 Capture animals interacting.

It can be tough to photograph animals together, like a parent and their babies. A mother or father seal and their pup, for example, can be difficult because they swim so quickly. You may have to wait until they come up onto the rocks to rest or otherwise take a break from their

activity. Or, you can hope for a photo op with slower-moving animals. Take these two giraffes I photographed. I saw them walking toward each other and knew I wanted to take a picture of them as they crossed paths, with their necks crossed. I didn't get quite the separation I was hoping for, because one actually stopped as the other kept moving, but I did achieve the general composition I had in mind.

9 Be patient.

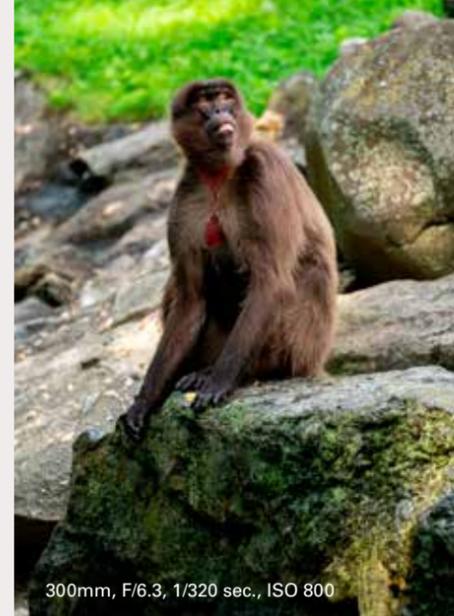
It's easy to get frustrated if an animal isn't doing that much in front of your camera, but if you have the time, wait a few minutes for that unexpected action. I was taking photos of this red panda, and it wasn't looking my way at all; it kept staring off to the side. I went back three times in the hopes I'd finally capture a good shot of it. On the third try, the panda finally sat up and I was able to frame it with the branch just above its head and the branches underneath. Maybe it wasn't the photo I'd originally planned for, but it still came out nicely. I was patient in my picture of the primate as well. It wasn't doing too much on that rock it was perched on, but I waited around for a few minutes and kept shooting, and it finally stuck its tongue out.

PHOTOS: KEN HUBBARD

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. <https://www.kenhubbardphoto.com/>



300mm, F/6.3, 1/320 sec., ISO 800



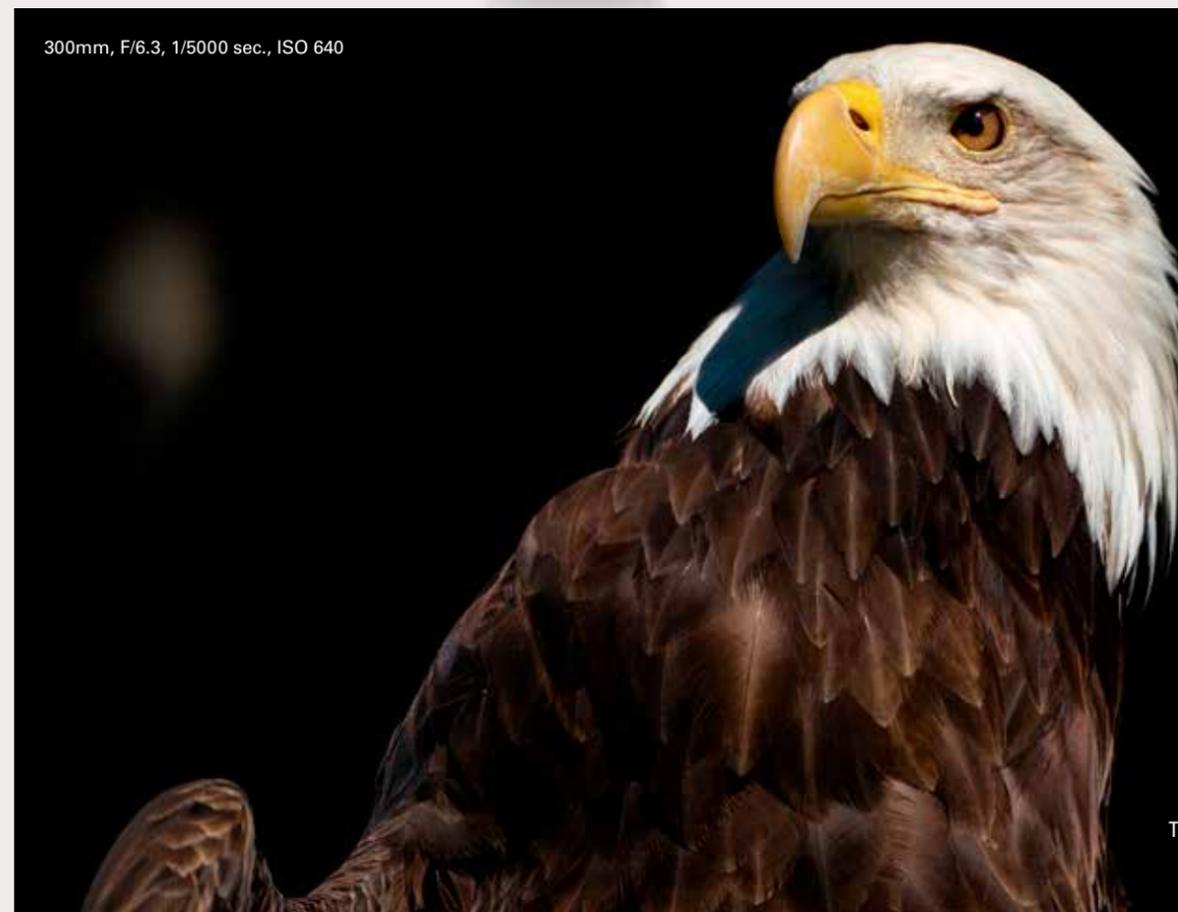
300mm, F/6.3, 1/250 sec., ISO 800

"THE 70-300MM LENS IS SO COMPACT AND LIGHTWEIGHT, WHICH IS IDEAL WHEN YOU'RE TREKKING AROUND THE ZOO FOR HOURS."



70-300mm F/4.5-6.3 Di III RXD

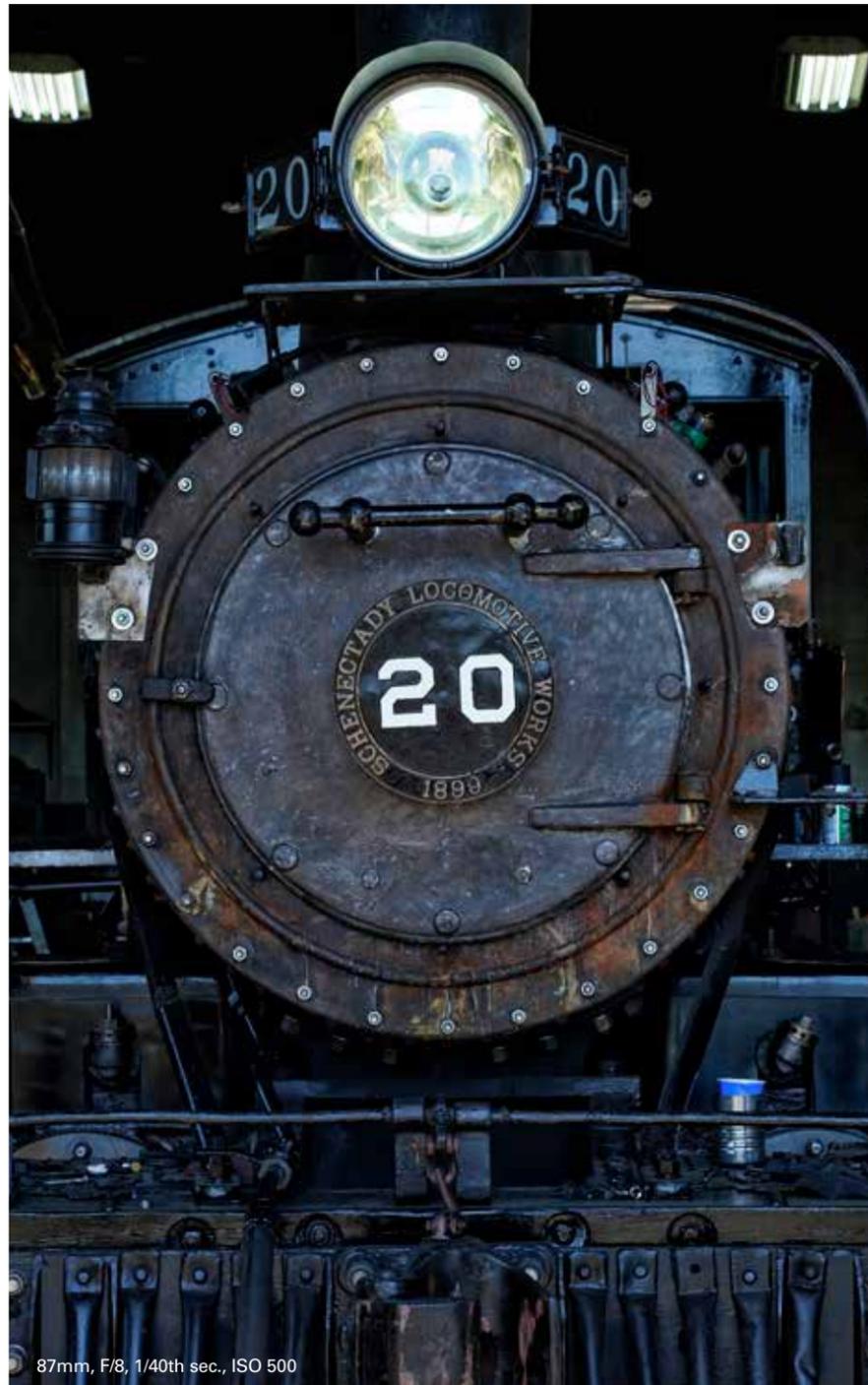
Model.....	A047
Focal Length	70-300mm
Max. Aperture.....	F/4.5-6.3
Blades ...	7 (circular diaphragm)
MOD	31.5 in (WIDE) 59.1 in (TELE)
Max. Mag. Ratio..	1:3.1 (WIDE) 1:3.8 (TELE)
Length.....	5.8 in
Weight.....	19.2 oz.
Filter Size.....	ø67mm
Max. Diameter.....	ø77mm



300mm, F/6.3, 1/5000 sec., ISO 640

MY PROJECT ON TRACK WITH HISTORY

Marc Morris visits the Colorado Railroad Museum with his Tamron 28-200mm Di III RXD lens.



87mm, F/8, 1/40th sec., ISO 500



One of the venues I love to visit when I'm test-driving a new lens is the Colorado Railroad Museum in Golden, Colorado, which houses locomotives dating back to the 1800s. I'm not a "foamer"—the term for a railroad enthusiast—but this place is a cavalcade of color and texture, and there's a story in every square inch. I love Colorado history, and the railroad is fundamental to my state's origin, its own tale just a chapter in the greater US ledger, bound to the rest of the country by steel and timber, in steam, coalfire, and diesel gauge... Every visit, here, is to find a nexus between today and yesteryear.

Today I was putting our new 28-200mm f/2.8-5.6 Di III RXD lens for Sony through its paces. After my fifth or sixth shot, I was blown away: It offered stellar performance at 28mm, 200mm, and every focal length in between. It is, quite frankly, the best all-in-one lens I've ever shot.

It's true: if you're at a railroad museum, the usual stars are the locomotives. If you don't get a sharp front shot that's all bolts, steel, and iron, you're missing out. I'm an extremely tactile photographer, and I'm also a very visually tactile person. If I look at a photo and it makes my fingers itch, I'm already invested and connected to the image. History is texture, worn. Studies in color, faded. Fatigued metal, cracked glass... Photographic heaven. No. 20, here, known as "Portland," is 120 years old, newly restored, and looking fine at 87mm!

The idea behind an all-in-one lens like the 28-200 is to allow a photographer near infinite freedom to capture a variety of subjects without ever having to change the lens. Take, for example, what's left of the bunk car that railroad workers used to sleep in. A study in deep green shadows and lines at the 28mm end of the lens where macro shots become effortless, the wire mesh mapping what would have been a welcome landscape for the dreaming.

We go from the cramped interior of a sitting car, where wide angle and depth of field are a must; to the shallow, complementary color portrait of a mountain thistle in front of the Super Chief's bokehlicious background... From the amber, sun-blasted broadside of a freight car flattened nicely from a distance, to filling the frame with a black and yellow 4"x6" frontside taken less than a foot away, the A071 was simply the perfect lens. Colors pop, lines are well corrected, textures are satisfyingly defined, and I was free to seek the compositions that told the stories I wanted heard without ever having to reach for (or carry!) more gear.

It doesn't get much better than that.

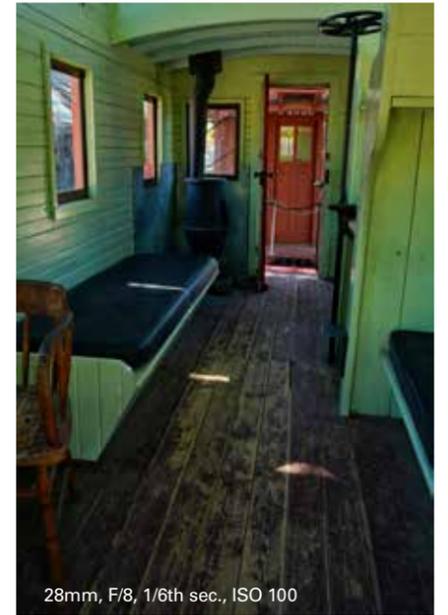


28-200mm F/2.8-5.6 Di III RXD

Model.....A071
Focal Length..... 28-200mm
Max. Aperture..... F/2.8-5.6
Blades ... 7 (circular diaphragm)
MOD 75 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



28mm, F/4.5, 1/800th sec., ISO 100



28mm, F/8, 1/6th sec., ISO 100

PROFILE: MARC MORRIS

Location: Denver, CO
Occupation: Sales Representative AZ, CO, HI, ID, MT, NM, UT, WY,
Employer: Tamron Lenses, USA
Photographic Specialty: Monochromatic Landscape / Long Exposure
Passions: A writer who became a photographer by accident, I go zen in desolate environments, in the midst of storms, when with wolves, or when surrounded by music.
Favorite Lenses: SP 45mm f/1.8 VC, SP 35mm f/1.4, SP 15-30 f/2.8 VC G2, 100-400 VC, 20mm f/2.8 OSD, 28-200 RXD

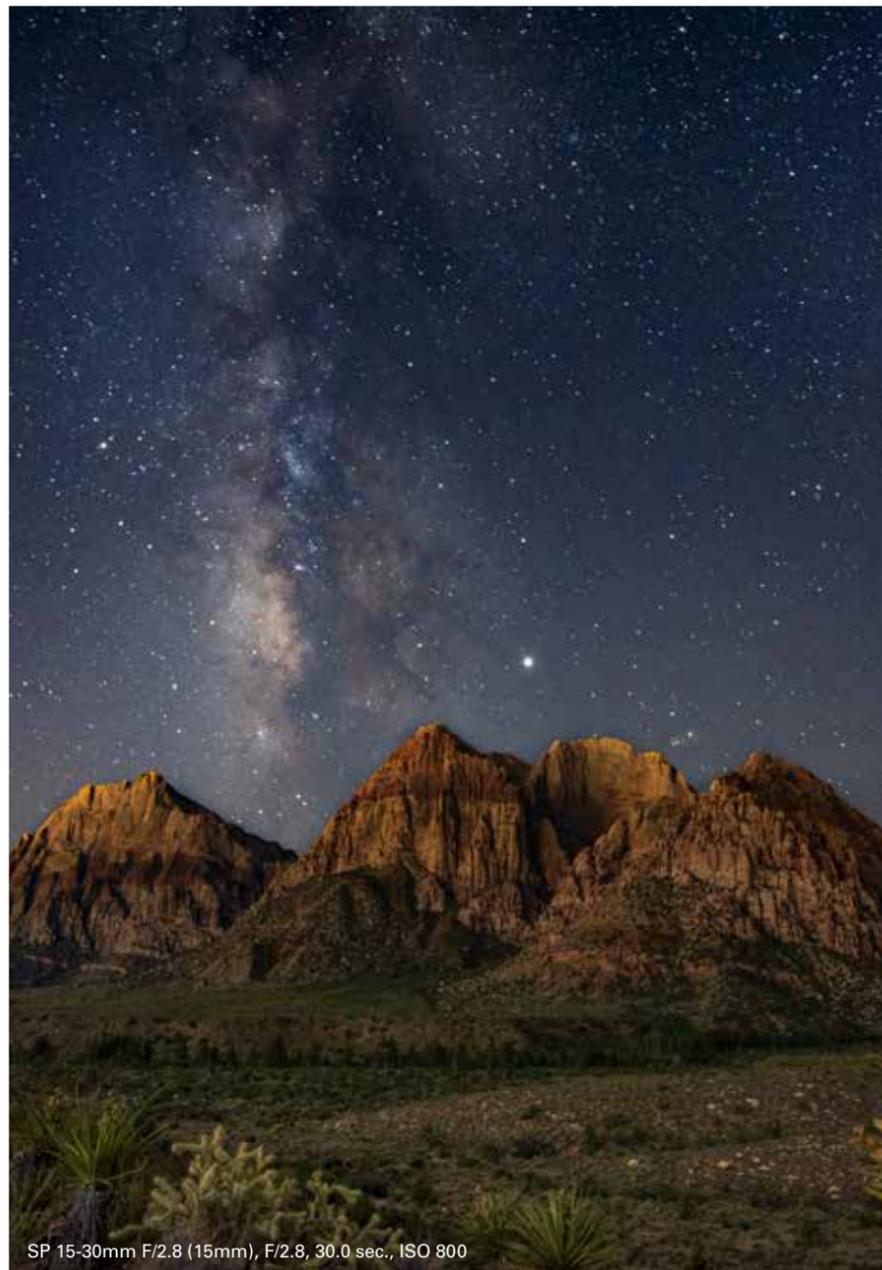


44mm, F/3.5, 1/2000th sec., ISO 500



57mm, F/8, 1/125th sec., ISO 100

PARTING SHOT:



SP 15-30mm F/2.8 (15mm), F/2.8, 30.0 sec., ISO 800

Sue Beauchamp Tamron Platinum VIP captured this image with the Tamron SP 15-30mm f/2.8 Di VC USD G2 lens (A041).

This image was captured at Red Rock Canyon about 20 miles west of The Strip in Las Vegas, Nevada. I didn't know if the Milky Way would be visible so close to the city, but to my surprise it was! I planned the composition and timing a few days prior then returned to the location during the night of a new moon. After a long hike in the dark, I set up the shot on a tripod with the Tamron SP 15-30mm f/2.8 Di VC USD G2 lens on my Nikon D750 in manual mode at 15mm with a 30 second exposure, aperture of f/2.8 and ISO 800. By shining a bright flashlight into the foreground and using live view, I was able to achieve sharp focus in the dark. Website: suebeauchamp.com

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