

Seattle In A Day

The Emerald City with Four Full-Frame Tamron Lenses and Tamron Pro Photographer, Pat Nagle



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Pat Nagle *has always enjoyed the outdoors. From the mountains to the ocean, he has developed a strong appreciation for nature, leading him to his love for photography. Taking photos has given him the ability to open his eyes to the world in a new way, and has led him to teach about and share his photography with enthusiasts across the country. He brings his passion for photography to the consumer to help show that there is always more than what meets the eye.*

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Pat Nagle visits the Emerald City with four of his favorite Tamron full-frame lenses.

Known as one of the fittest cities in the U.S., Seattle is also rife with photographic opportunities for both residents and visitors. Millions of tourists come every year to visit the city nestled on the shores of Puget Sound, checking out everything from its iconic Space Needle and giant waterfront Ferris wheel to the bustling Pike Place Market and the shorelines at sunset.

Pat Nagle, one of the members of the traveling Tamron Tailgate Team, was out in the Emerald City for a demo sale at a local retailer and decided to ask store employees for sightseeing recommendations during his brief visit. "It was my first time in Seattle, so I didn't really know what was around," he says. "Now Seattle is my new favorite city. There's so much to do there, and you can pretty much get anywhere in the city within 15 or 20 minutes."

A "24 hours in Seattle" pictorial was how Pat opted to approach his short stay, taking pictures for most of Saturday evening and all day on Sunday. "My flight didn't leave until Sunday night, so I had that Saturday night, plus all of the next day to capture the flavor of the city," he says.

In Pat's gear bag to help him document the best of Seattle: the Tamron 28-300mm VC PZD, SP 70-200mm F/2.8 VC, and new SP 15-30mm F/2.8 VC and SP 150-600mm VC lenses. "This arsenal of lenses gave me the focal-length range and optical quality I needed to create terrific photos," he says. "And the Vibration Compensation (VC) feature on all four helped me get rid of camera shake in situations where the light wasn't the best and I wasn't using a tripod."

Follow along on Pat's 24-hour odyssey through the Emerald City.

"The Vibration Compensation (VC) feature on all four helped me get rid of camera shake in situations where the light wasn't the best and I wasn't using a tripod."





LOCATION ONE: Named after one of the Philippines' most famous national heroes, the José Rizal Bridge was one of the first permanent steel bridges built in Seattle. Known by locals as the 12th Avenue South Bridge, it's become a well-known spot for photo aficionados, especially at sunset. I arrived around 6 p.m. or so with the new 15-30 lens—I really wanted to get a ultra-wide-angle photo of the city. It was my first time shooting with this lens, so I was excited to see what I could capture. One of my other photographic goals was to photograph those light trails from the moving cars and capture that S-curve you see created by the highway. Getting your own spin on a scene that's been photographed thousands of times before is always important to remember when you're visiting a popular destination.

LENS USED:

SP 15-30mm F/2.8 Di VC USD

SETTINGS:

Focal Length: 15mm

Exposure: F/16, 30 sec., ISO 200

LOCATION:

José Rizal Bridge



LENS USED:

SP 15-30mm F/2.8 Di VC USD

SETTINGS:

Focal Length: 15mm

Exposure: F/11, 4 sec., ISO 200

LOCATION:

Seattle Great Wheel

LOCATION TWO: Pier 57's 175-foot Ferris wheel, open all year-round, is the largest observational wheel on the West Coast, with 42 fully enclosed gondolas. One VIP gondola even comes appointed with leather seats, a glass-bottom floor, and a stereo system. There was a lot of construction going on when I was there, and it was kind of cold, so there weren't too many people around. I didn't have anything in mind for what I wanted to shoot, so I just went there to look around and check things out. I once again used the 15-30 so I could capture the curve of the boardwalk. I wanted to do a blurred shot—I really like that effect when you're dealing with a lighted subject to show that object in motion. With a Ferris wheel lit up at night, it can be easy to get a blown-out photo, so I had to fool around a bit to get the right shutter speed.



LOCATION THREE: Gas Works Park, located on the shore of Lake Union, is the site of the now-defunct Seattle Gas Light Company and now has a spot on the National Register of Historic Places. In 1962 Seattle acquired the park, which boasts a play barn (the old exhauster-compressor building) and a hill where the city's kite-fliers head for an afternoon of R&R. I thought this would be a good light-painting opportunity. It was pitch-black there, but I brought my flashlight and did a whole bunch of trial-and-error photos until I liked the results. First I had to get the composition right with that old piece of equipment in the foreground, then figure out how much light to paint onto my subject. I didn't want any hot spots on there, so I had to really keep the light moving. This was probably one of the more challenging shots of the entire 24 hours.

LENS USED:

SP 15-30mm F/2.8 Di VC USD

SETTINGS:

*Focal Length: 15mm
Exposure: F/8, 25 sec., ISO 400*

LOCATION:

Gas Works Park



LENS USED:

SP 150-600mm Di VC USD

SETTINGS:

Focal Length: 600mm

Exposure: F/6.3, 1/500 sec., ISO 200

LOCATION:

Alki Beach

LOCATION FOUR: Overlooking Puget Sound is Alki Beach, the point where the first white settlers landed in Seattle in 1851. With spectacular views of the city and Olympic Mountains, plenty of hangout spots, and even a miniature Statue of Liberty, the beach is the ideal spot for year-round photos. I had a couple of things in mind here for this sunrise image. Originally I wanted to take a panoramic photo with the 28-300, but there wasn't really much going on: The clouds weren't too great, and the sunrise light wasn't hitting Mount Rainier the way I had hoped. But I stuck around to see what would happen. I decided to switch lenses and take this photo with the 150-600. As the light got better and better, I just started shooting some silhouettes, and this was the result.



TIP FIVE: I stopped back at the Ferris wheel the next day on my way to Pike Place Market, which is a huge tourist attraction in Seattle. It was midmorning, and I had the 28-300 with me this time. I was pretty far away, so I zoomed in to 220mm; the subjects were a little too far away to include, so I cropped it the way you see it now. With the clouds and that little slice of blue sky in there, I think it makes for a unique, more artistic composition.

LENS USED:

28-300mm Di VC PZD

SETTINGS:

Focal Length: 220mm

Exposure: F/8, 1/2500 sec., ISO 200

LOCATION:

Seattle Great Wheel

LOCATION SIX: The Gum Wall, underneath Pike Place Market and next to Market Theater, is a tourist spot that theater workers tried to scrape out of existence at least twice—they eventually gave up, and now visitors come from far and near to stick their gum wads onto the wall. Because my wide-angle photography tends to be stronger (and I love that look), I wanted to use the 15-30 for this image. This is at the far end of the alley—I framed it with the wall leading from the foreground into the distance, with the viewer's eye naturally drawn to following the pipes to the left of it. This was a tricky photo because I was shooting it handheld, so I had to bump my ISO up and experiment with shutter speed until I got it just the way I wanted. The Vibration Compensation (VC) feature on the lens was invaluable in this low-light environment, getting rid of any camera shake that may have been there.



LENS USED:

SP 15-30mm F/2.8 Di VC USD

SETTINGS:

*Focal Length: 15mm
Exposure: F/2.8, 1/40 sec., ISO 250,*

LOCATION:

Gum Wall, Post Alley

LOCATION SEVEN: The whole span of Pike Place Market must be more than 1,000 feet long, with venues including everything from seafood restaurants to arts-and-crafts vendors—I even saw handmade salt-and-pepper shakers there. I took this photo with the 28-300, just walking around, capturing whatever caught my eye. Of course, I had to play around with the close focusing distance of 19.3 inches and blur the background for this image of flowers for sale: I really liked the tones behind the flowers in the foreground. It added a lot of nice depth to the picture.



LENS USED:

28-300mm Di VC PZD

SETTINGS:

*Focal Length: 145mm
Exposure: F/6, 1/100 sec., ISO 200,*

LOCATION:

Pike Place Market

LENS USED:

28-300mm Di VC PZD

SETTINGS:

Focal Length: 28mm

Exposure: F/3.5, 1/160 sec., ISO 400

LOCATION:

Pike Place Market

LOCATION EIGHT: The neon "Loback Meat Company" sign graces the Pike Place Market, a throwback to the butcher shop that operated here for 40 years until it shut down in the 1980s. Purveyors now sell fare such as jams and chocolates in the space it occupies. When I decided to take this picture, composition was key: I liked the way all those light bulbs created leading lines into the distance. When I saw that, I knew I wanted to crop out all the people from below, and center it as well as I could. There's also a nice symmetrical contrast with the blue on the left, the red glowing up from the sign on the top, and the yellow tones on the right. It separates the photo into three distinct sections, which complements the rest of the composition I was trying to achieve.





LOCATION NINE: Kerry Park offers scenic views of the Seattle skyline, including the famous Space Needle and Mount Rainier. It's been featured on *The Amazing Race* and is a popular gathering spot at sunset for photographers. I had headed over there on Saturday night for the sunset, but even though the sun hadn't set yet, the park was packed—I knew I'd never be able to set up the picture the way I wanted with all those people around. So on Sunday I preplanned. I got there way ahead of the other visitors, set myself up, and waited for sunset. There wasn't a lot of cloud action, which I always look for in my photos, but I was still able to capture a bunch of images I liked. I took this panorama with the 70-200, once more flipping the vertical and overlapping some of the images. And I lucked out with that cloud over Mount Rainier after all, which I didn't really notice until I got back and started editing the images.

LENS USED:

SP 70-200mm F/2.8 Di VC USD

SETTINGS:

Focal Length: 200mm

Exposure: F/11, 1/50 sec., ISO 200

LOCATION:

Kerry Park



LENS USED:

SP 70-200mm F/2.8 Di VC USD

SETTINGS:

Focal Length: 125mm

Exposure: F/11, 1/30 sec., ISO 640

LOCATION:

Kerry Park

LOCATION TEN: This was still in Kerry Park, and really the photo that I went there for in the first place. It's the image everyone wants to get when they go to Seattle, because it's got the Space Needle in there, the city skyline, and Mount Rainier. I used the 70-200 again for this one, once more shooting it as a vertical, then overlapping it in Photoshop. At first I didn't think I was going to get a decent photo, because there weren't a lot of clouds, as in the previous picture, but with the sun just peeking in, it turned out to be an interesting image.



TIP ELEVEN: A final tip I have whenever you're on the road on a photographic adventure: Don't pack your camera up until you're totally done for the day. I had my tripod and backpack with me, and I could've put my camera away as I walked back to my car, but I didn't—which means I was able to capture this spur-of-the-moment photo of the trees silhouetted at sunset. This image was such a great balance: the controlled visual chaos, if you will, of the silhouetted trees at the top of the photo, which then leads to the beautiful colors of the sunset sky on the bottom and a little bit of mystery with the car's headlights approaching. There was no planning on my part here: I just saw this as I was walking and kept shooting until the light went away.

LENS USED:

SP 70-200mm F/2.8 Di VC USD

SETTINGS:

Focal Length: 110mm

Exposure: F/5.6, 1/80 sec., ISO 640

LOCATION:

Walking back to the car from Kerry Park

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