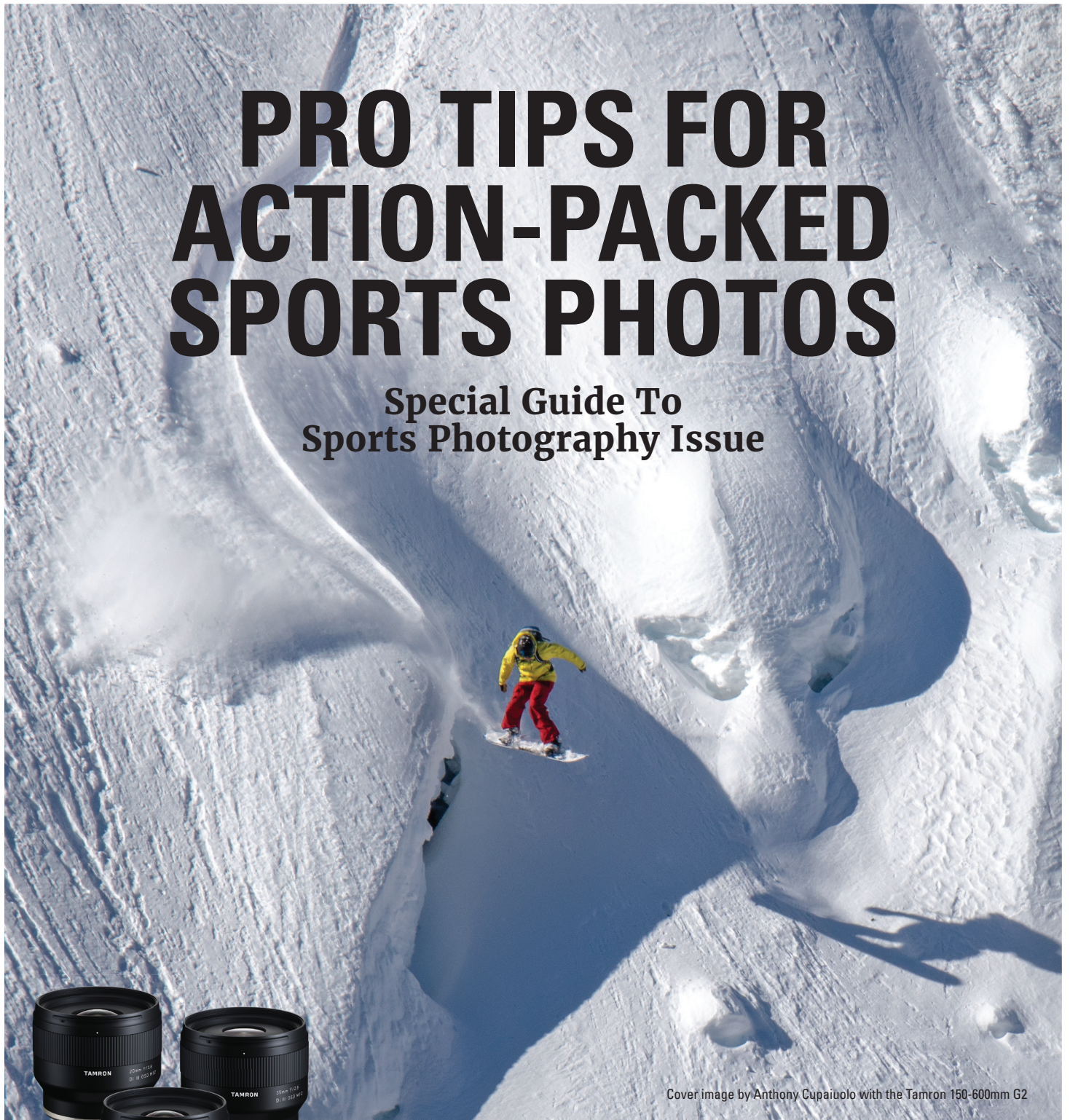


PRO TIPS FOR ACTION-PACKED SPORTS PHOTOS

Special Guide To
Sports Photography Issue



Cover image by Anthony Cupaiuolo with the Tamron 150-600mm G2



NEW PRIMES FOR MIRRORLESS

Coming Soon: Three prime lenses for Sony full-frame mirrorless cameras

NEWBORNS

Marcie Reif and Tara Ruby photograph babies with SP 35mm F/1.4

TAMRON TRAVELERS

TRV Di III



17-28mm F/2.8 Di III RXD

28-75mm F/2.8 Di III RXD

The Perfect Compact Travel Duo

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

Di III: For full-frame Sony mirrorless



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

Di III: For full-frame Sony mirrorless

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WELCOME

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Photo by Tamron Platinum VIP Member David Buckheister



Dear Readers,

PHOTO BY: SYDNEY FLEM



With this last issue of 2019, Tamron has much exciting news fit to print! We have announced four exciting mirrorless lenses for the Sony full-frame camera system. Two prime lenses, 24mm F/2.8 and 35mm F/2.8 will be available before the end of the year. Another prime, 20mm F/2.8 and the much anticipated 70-180mm F/2.8 will be available in early 2020. The compact and lightweight profile of the tele zoom will round out Tamron's Sony FE F/2.8 trio very nicely. See pages 6-7 for product details.

This issue's special feature focuses on sports photography, just in time for the fall/winter indoor and outdoor sports season. Our pros provide tips for capturing the action in a variety of venues. André Costantini (shares the story behind his festival images shot in India and more shots (see Issue 6 for his gorgeous highlight image) taken with his 70-210mm F/4 VC zoom. VIP Club member Greg Boratyn shares his tips for stunning landscapes (see above) while Spencer Welling gives us a tutorial on capturing the Milky Way and star trails with his Tamron wideangle zoom. Marcie Reif, Tara Ruby and Hernan Rodriguez use their SP 35mm F/1.4 to capture beautiful images of newborns and citizens of Panama starting on page 40. And Lisa Langell photographs cowboys with her SP 150-600mm G2 and 70-210mm F4 zooms.

Tamron is the winner of yet more awards! This time two EISA's and Professional Photographer Hot One award. Read the news on page 4. And while you're on that page, check out the VIP program details. It's last call to register your lenses for 2020 VIP Club membership. Lenses must be registered by 1/15/2020 to be considered for VIP status in 2020.

We hope you have a great fall and holiday season. We will be back in Spring 2020 with another issue filled with inspiration and more new product news!

Sincerely,

Stacie Errera

Stacie Errera
Vice President, Marketing & Communications



WATCH TAMRON IN ACTION

www.youtube.com/user/tamronvids



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

NEWS

TAMRON RECEIVES TWO EISA AWARDS & A HOT ONE!

By Jon Sienkiewicz



The European Imaging and Sound Association (EISA) of its EISA Awards presented awards to two Tamron lenses; 17-28mm F/2.8 Di III RXD (Model A046) for "EISA WIDE-ANGLE ZOOM LENS 2019-2020" and 35-150mm F/2.8-4 Di VC OSD (Model A043) for "EISA BEST BUY ZOOM LENS 2019-2020". Tamron has been honored with EISA Awards for 14 consecutive years and has been recognized with two awards each year for the past three years. The 35-150mm also received Professional Photographer's Hot One designation. Excerpts from the Award Citation of the EISA Jury:



EISA WIDE-ANGLE ZOOM LENS 2019-2020 17-28mm F/2.8 Di III RXD (Model A046)



The Tamron 17-28mm F/2.8 Di III RXD is an affordable large-aperture wide-angle zoom for Sony full-frame mirrorless cameras. Designed to complement the firm's 28-75mm F/2.8 Di III RXD, it features a similarly compact, lightweight design and weather-resistant construction. It's a really strong performer in terms of image quality: resolution and contrast are excellent for its class, while the optical system assures outstanding colour accuracy with minimal chromatic aberration. The lens employs a silent and fast stepping motor for autofocus, making it very suitable for both stills and video recording.

EISA BEST BUY ZOOM LENS 2019-2020 35-150MM F/2.8-4 DI VC OSD (MODEL A043)



The Tamron 35-150mm F2.8-4 Di VC OSD is a standard zoom lens for Canon and Nikon full-frame DSLRs. It's somewhat unusual zoom range, combined with a minimum focus distance of 45cm, makes it particularly well suited for portraits, ranging from environmental studies to close-ups. Thanks to its compact size and light weight it is also a perfect travel companion. It offers an unusually fast aperture for such a range, from f/2.8 at wide-angle through to f/4 at the telephoto end. The lens incorporates Tamron's Dual Micro-Processing Unit system, which assures optimal autofocus performance and effective vibration compensation, allowing for sharp handheld shots.

TAMRON VIP CLUB

TAMRON USA VIP CLUB

Register your Tamron lenses towards 2020 VIP status and reap the rewards

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

Deadline to register for 2020 status: Jan 15



SILVER MEMBERSHIP
GOLD MEMBERSHIP
PLATINUM MEMBERSHIP

	Magazine	Lens Cloth	Notebook	Pin	Contest	Rebate	Repair	Skulum Software	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.



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

@tealgarciaphoto
LENS USED:
Tamron SP 35mm F/1.8 Di VC USD [F012]

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

@lukej1
LENS USED:
Tamron 100-400mm F/4.5-6.3 Di VC USD [A035]

@scoobuhstve
LENS USED:
Tamron SP 15-30mm F/2.8 Di VC USD [A012]

@mfowler_photography
LENS USED:
Tamron 35mm F/1.8 Di VC USD [F012]

@keithmiller85
LENS USED:
Tamron 24-70mm F/2.8 Di VC USD G2 [A032]

TAMRON

#withmytamron

TOP FEATURES OF THE 3 NEW MIRRORLESS PRIME LENSES FROM TAMRON

This prime lens series offers more choices for creative expression.

COMING SOON!
Follow Tamron social or sign up for enews to be the first to know.

Introducing three new models for Sony E-mount full-frame mirrorless cameras. In addition to bright F/2.8 apertures, all have enhanced close-focusing capability (1:2 reproduction ratio) and all are marvelously compact. Choose the ultra-wide 20mm F/2.8 Di III OSD M1:2 (Model F050) to stretch your imagination. Or the 24mm F/2.8 Di III OSD M1:2 (Model F051) to widen your horizons. And the must-have lens for everyday use is the 35mm F/2.8 Di III OSD M1:2 Model F053. The close-focusing capability lets you capture scenes dynamically by leveraging the unique perspective. Enjoy many different types of photography including nature, tabletop, and family snaps. All three lenses are light in weight and compact—so you can travel light or pack all three!

For outstanding performance, each is constructed using special glass materials including LD (Low Dispersion) lens elements and GM (Glass Molding Aspherical) lens elements effectively arranged to quash aberrations. And Tamron's legendary BBAR (Broad-Band Anti-Reflection Coating) successfully reduces ghost and flare. Moreover, leveraging your camera body's features* each delivers, throughout the frame,



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

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

35mm F/2.8 Di III OSD 1:2 Macro
(model F053)

- **Highly Durable Fluorine Coating**
- **Moisture resistant lens construction**
- **Fast F/2.8 aperture**
- **OSD (Optimized Silent Drive)**
- **BBAR Coating**
- **All three lenses feature the same Ø67mm filter size for easy use of filters and front caps among the system.**
- **Close-focusing 1:2 macro capability**
- **Same 2.52" length**

high resolution performance that maximizes the benefits of the latest high-megapixel cameras. You will experience an all-new mode of expression with these dynamic fixed focal wide-angle lenses.

**When shooting with the camera's lens correction function enabled.*

Get closer to your subject. Enhanced close-focusing capability.

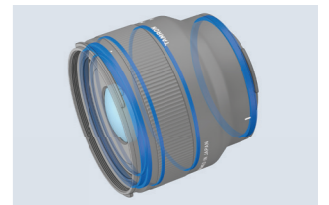
The MOD for the 20mm, 24mm and 35mm is 4.3, 4.7 and 5.9 inches respectively. Plus, the maximum magnification ratio for all three is 1:2 so you can fill the frame, even when shooting small objects. You'll never again be frustrated because you cannot get close to an object while shooting. This remarkable performance allows users to create compositions that exploit dramatic

perspective (closer subjects are larger, and distant ones are smaller). With a bright F/2.8 aperture you can produce a one-of-a-kind photo and leverage the beautifully blurred background bokeh.

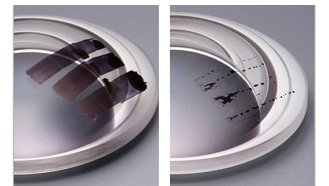
Extreme portability increases versatility and comfort.

Designed to match light weight, full-frame mirrorless cameras. Overall length is just 2.5 in.. They are comfortably portable, highly maneuverable, and amazingly easy to use and compose. Because the overall length does not change when focusing, you can get as close to an object as you need to without fear of accidentally bumping the front element.

HIGHLIGHTS IN FOCUS:
20mm, 24mm, & 35mm Prime Lenses for Sony Mirrorless Cameras



Moisture-Resistant Construction
Seals are located at the lens mount area and other critical locations to prevent infiltration of moisture and/or rain drops to provide Moisture-Resistant Construction.



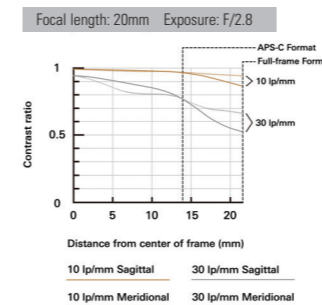
Fluorine Coating
This coating repels water and dirt, and makes it easier to wipe away smudges. The fluorine coating, developed for the first time for use in Tamron photographic lenses, is based on technology developed during the course of our industrial lens production such as the lenses used in automotive cameras.

A LENS FOR EVERYONE: TAMRON MIRRORLESS PRIME LENSES COMPARED



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

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



LENS CONFIGURATION

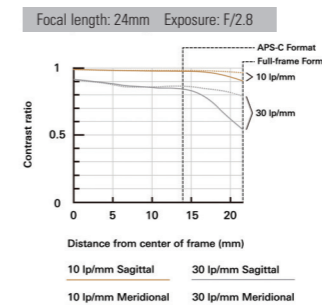


■ Molded glass aspherical element
■ LD (Low Dispersion lens element)



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

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



LENS CONFIGURATION

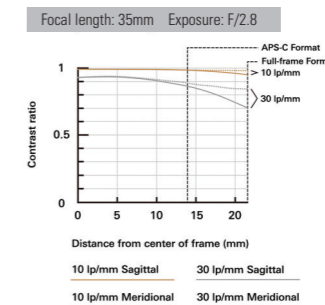


■ Molded glass aspherical element
■ LD (Low Dispersion lens element)

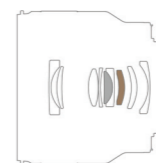


35mm F/2.8 Di III OSD 1:2 MACRO

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



LENS CONFIGURATION



■ Molded glass aspherical element
■ LD (Low Dispersion lens element)

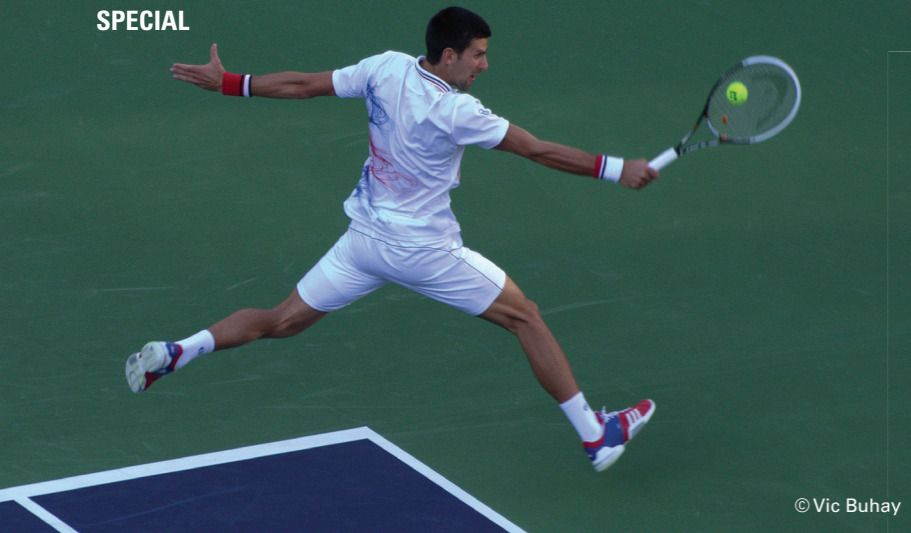
*Specifications subject to change.

Tamron FE Lineup expanding.

WATCH TAMRON SOCIAL FOR INFO ABOUT THE NEW 70-180MM F/2.8 COMING SOON!

PRO TIPS FOR ACTION-PACKED SPORTS PHOTOS

Capturing the thrill of a win, the despair of a defeat, and all of the excitement and anticipation in getting there is what draws so many photographers to sporting events. It's an often unpredictable endeavor that unfolds in myriad conditions—depending on what type of venue you're shooting in—but ultimately a rewarding one. Our pros share their favorite tips for shooting in such a challenging environment, in which the moves are fast, emotions are high, and competitiveness is the name of the game.



© Vic Buhay



© William Howard



© Andrew Dobin



© Anthony Cupaiuolo

1 Check out your location ahead of time.

It pays to scout your location beforehand (especially for outdoor areas) to see when and where the best light falls, as well as what conditions in which the athletes will be competing in and you'll be shooting. By knowing when the light will be optimum, you'll be able to keep your ISO low, as even medium ISOs can make certain textures, such as snow on ski slopes, look too grainy.

2 Use a fast shutter speed.

This is generally true of shooting sports in general, but it's especially so when you're using a longer zoom lens. The shutter speed you used on a shorter zoom or a prime lens may not work as well on longer lenses to freeze the action. Take test shots before the main event to make sure your settings are in sync with the athletes' movements.

3 Anticipate the athletes' motion to capture pivotal moments.

Much like photographing a big concert or other onstage event, you want the viewers to look at your image and feel like they were there. If you're shooting boxing, for instance, study the habits and nuances of each fighter. If you know a boxer's signature punch, you'll be able to sense when one might be coming—the positioning and accompanying tension are often giveaways—and freeze that special moment right before impact.

"ANTICIPATE THE ATHLETES' MOVEMENTS TO CAPTURE PIVOTAL MOMENTS."

4 Yank all extraneous elements and focus on the athlete.

Those critical moments are even more heightened when you're shooting extreme sports like the X Games. Those peak-of-the-action shots highlight an intensity of emotion and movement that's unparalleled. That's why in some cases you'll want to isolate the athlete from the chaos all around, such as when a skateboarder is making a jump. By capturing the athlete on her own, with no fans, lights, or other parts of the skate park in view, you bring back more of the human element.

5 Establish a connection between athlete and viewer.

Sometimes photographers new to sports photography think capturing the action is all there is to sports photography. But being able to achieve tack-sharp shots of the eyes as an athlete drives to the hoop, or of the ripples in a quarterback's muscles as he fights his way to the end zone, takes the shot to a whole new level of connection. Always take your photo and crop (whether in post-processing or in your mind) all the way to the focal point of the image—not the focus point of the camera, but what you want the viewer to see and connect to. Zoom out of that crop until the elements in the image no longer take your eyes to the focal point, then crop back in until everything complements the story you're trying to show.

6 Communicate with your subjects.

Athletes have more body awareness than most people you'll work with, so keeping this in mind, talk to them. Tell them what you're trying to achieve and give them the freedom to help you create. Learn the lingo of the sport to make things easier. If you're able to speak their language—for example, asking a BMX biker to do a "Superman seat grab," not "that thing where you kind of grab the seat in the air"—that will help not only your credibility as a photographer, but also your rapport with the athlete, which gets them to relax in front of your camera.



© Andrew Dobin



© William Howard

© Vic Buhay





© Aaron Anderson



© Aaron Anderson



© Anthony Cupaiuolo

7 Get creative with long-exposure photography.

In a dark room, place a constant light source behind the athlete so she's moving away from it (you can use video lights, as long as they're constant and controllable). Set up your key light with the modeling light off, and make sure you light where the subject will finish, not where they start. Next set your camera to "Rear Curtain Sync" so your strobe (one with a short flash duration, preferably) goes off right before the shutter closes. Set your focus by having the athlete stand at the finishing point, flipping your lens to autofocus and getting it dead on (fire off a test shot to make sure), then switching the lens to manual focus so it stays locked there. Finally, mark a beginning and ending spot of the desired movement on the ground so your subject knows where she's supposed to go, and talk her through the movement.

8 Adjust your AF approach as needed.

Even if you mainly shoot using single-focal-point autofocus, you might find yourself photographing a new sport like surfing, in which expanding to nine dots of focus could up your percentage of sharp images.

9 Tap into exposure compensation.

This is an often-neglected feature that adds or subtracts up to three stops of light, which can be especially valuable if you're shooting an outdoor sport like surfing and want to compensate for the light tone of the sky and waves.

10 If you have the access, use remotes.

With a camera mounted in the rafters of a stadium or arena, you'll be able to capture shots you wouldn't be able to get otherwise. If you're shooting a professional hockey game, say, manually prefocus on the top of the goal, tape everything down, and then, whenever there's action around the net, trigger the remote from wherever you're standing in the rink to achieve multiple frames per second.

11 Prep before the event.

Arrive early and get to know the officials and, if possible, the facility workers. Know where you're allowed to be without interfering with the event, and check out what kind of lighting the venue has (you might want to use your camera's anti-flicker setting if the lights

are wonky). Also study the sport a little beforehand if you're not familiar with it so you can anticipate the action, and shoot a frame of the scoreboard if you get the chance to ensure you spell the athletes' names correctly later on. Finally, test your equipment in advance—you don't want to find out about any unpleasant surprises right before the event starts.

12 Pack your gearbag well.

Always have a backup body and/or lenses just in case you get run over by a linebacker or accidentally drop your camera in the water. Bring along an eyecup with a magnifier for longer lenses, as well as monopod if you think you'll need it. Don't forget a spare battery and memory card.

13 In addition to a fast shutter speed, make sure your other camera settings are primed for high action.

Shoot in short continuous burst, and learn how to use back button autofocus if you don't already. Shoot some test shots before the event and shoot your exposure manually (with your shutter speed and aperture fixed), with auto ISO for fast movement. Don't be afraid to lower your shutter speed once in a while, too, for motion blur that conveys speed and action.

© Vic Buhay



"COMMUNICATE MORE EFFECTIVELY WITH YOUR SUBJECTS BY LEARNING THE LINGO OF THEIR INDIVIDUAL SPORT."

© Bruce Bennett



MYSTICAL RAJASTHAN

André Costantini captures the crowds and customs of northwest India with his **Tamron 70-210mm VC**, **17-35mm**, and **SP 45mm F/1.8 VC** lenses.



70-210mm · 70mm · 1/160 sec. · F/5.6 · ISO 640

SP 45mm (45mm), 1/50 sec, F/4.0, ISO 200

In November, André Costantini traveled to India with a friend who organizes trips to the South Asian nation. For 10 days, André and his travel companions toured the northwestern state of Rajasthan, which borders Pakistan, including a stop at Jaisalmer Fort, a 12th-century fort that ranks as the second oldest in the state. "Part of the reason I went over there was to shoot a video of my friend, but when that part was over, I had time to explore my surroundings with my camera and Tamron lenses: the 70-210mm F/4 VC, the 17-35mm F/2.8-4, and the SP 45mm F/1.8 VC," he says.

André's accommodations were in a guesthouse at a "haveli," a home owned by a town's ruling family that's occasionally opened up to visitors. "We not only had our own guide, but whenever we'd travel to a different area, we'd get a local host and guide as well," André says. "We usually dined with the people there and got a real sense of the food, culture, and customs. We were so immersed in it all."

PHOTOS: ANDRÉ COSTANTINI

EXCURSION

Most of the people who appeared in front of André's camera enjoyed having their picture taken, and sometimes even wanted a photo with André and his group. "Once the locals heard we were there, they'd even sometimes show up at our host's door and want to pose for me, like the woman holding the child you see here," he says. "Plus, and I don't know all the specific politics involved here, but when we were walking around, people knew we were with the guy who was more or less in charge. Maybe that made them a little more curious and willing to have their picture taken."

Many of the images André captured were simple street photos of mothers and their children, or people going about their daily routines, such as the women sweeping the steps of Jaisalmer Fort. "What was nice about having those Tamron lenses is that I was able to take advantage of the varying focal lengths at my disposal, whether I wanted to be less obtrusive with that 70-210mm, capture a more environmental portrait with the 17-35mm, or get a little more intimate with the 45mm," he says.

During his wanderings, André also stumbled upon customs common in this particular region of India. "One of the events we were privy to involved an exorcism of sorts, carried out by a man who's said to effectively channel a deity and help 'unpossess' people who've come to him for help with their problems," André says. "The man in the turban had that job on the day we witnessed this. There was music and a ceremonial tea involved as he offered guests their solutions. We weren't allowed to photograph the actual ceremony, which was quite dramatic, but I was able to grab an up-close portrait of one of the channelers."

Yet another ceremony took place in the streets, again with spiritual ties. "This was a wedding of sorts, and I say 'of sorts' because, as I understood

"ONCE THE LOCALS HEARD WE WERE THERE, THEY'D EVEN SOMETIMES SHOW UP AT OUR HOST'S DOOR AND WANT TO POSE FOR ME..."



70-210mm (150mm), 1/320 sec., F/4.0, ISO 1250



70-210mm (110mm), 1/200 sec., F/4.0, ISO 1250



SP 45mm (45mm), 1/500 sec., F/4.0, ISO 200



70-210mm (100mm), 1/500 sec., F/4.0, ISO 1000



70-210mm (70mm), 1/800 sec., F/4.0, ISO 320



70-210mm (70mm), 1/250 sec., F/4.0, ISO 320

it, this is a ceremony that a family has if they don't have a daughter," André says. "At this event, the missing 'bride' in effect marries a deity. The entire community participates, as if this were a real wedding. Everyone was dressed in traditional attire, which gave me plenty of photo opportunities in terms of being able to zoom in on the various details in the outfits. All of these interactions in Rajasthan were so much fun—the colors were so bold and the people so engaging."



70-210mm F/4 DI VC USD

Focal length (35mm)..... 70-210mm
Aperturef/4
MOD 37.4"
Max. Image Ratio.....1:3.1
Length.....6.9" CAN/6.8" NIK
Weight.....30.3oz. CAN/ 30.0oz. NIK



70-210mm (116mm), 1/400 sec., F/4.0, ISO 320

ABOUT: ANDRÉ COSTANTINI



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



RÉMI CHAPEAUBLANC



Rémi Chapeaublanc has always been interested in others and travels without an

interpreter, not speaking the languages of the countries that he travels across. Expression and image enable exchange. His work is characterized by powerful and refined photography that is very humane, as well as engaged. Presented side by side, portraits of men and animals have equal standing, the same treatment is applied, leading viewers to question the nature of relationships between man and animals and the regime of values that everyone confers upon them



28-75mm
F/2.8 Di III RXD

LOCATION:
Cambodia



15-30mm f/2.8 G2 (30mm), F/11, 0.8 sec., ISO 80

LUMINOUS LANDSCAPES

With his lineup of Tamron G2 lenses, Greg Boratyn takes in the scenery to create images inspired by a great German American painter.

When Greg Boratyn first started taking nature and landscape photos, one of his biggest inspirations was the 19th-century German American painter Albert Bierstadt, known for his sweeping landscapes of the American West that featured a glowing light style known as "luminism." "Bierstadt understood light really well, how it adds depth and three-dimensionality to an image," Greg says. "That's what I strive to do when I create my photos. I always want to use the light in such a way that it adds an almost painterly quality to each image."

To achieve his meticulously crafted photos, Greg uses a Tamron G2 lens trifecta: the SP 15-30mm F/2.8 VC G2,

the SP 70-200mm F/2.8 VC G2, and his workhorse, the SP 24-70mm F/2.8 VC G2. "I always tell my workshop students that if you're on a budget and have to choose between an expensive camera and cheaper lenses, or better glass and a less expensive camera, go with the latter," he says. "I'm glad I made my investment in my Tamron G2 lenses. They're super-sharp and offer me a versatile focal-length range that helps me create original, unique nature and landscape images."

That mission involves careful strategy on where Greg goes and when. "I try to avoid visiting the same spots everyone else is, like Yosemite Valley," he says. "Instead, I'll head to less frequently

photographed locations around the world, like Patagonia or Canada. It's not that people don't go to these places, but when I go, I'll go for three or four days, finding the most remote part to camp and hike in. I want to come up with images from these destinations that make people say, 'Wow, I didn't know that existed there.'"

Once he's situated in these more far-flung places, he'll move to a different spot within that location each day, concentrating on each area's discrete surroundings. "This type of longer stay offers me ample opportunity to shoot multiple sunrises and sunsets, as well as the chance to capture images I know I've never seen from that location," he says.

"THAT'S WHAT I STRIVE TO DO WHEN I CREATE MY PHOTOS. I ALWAYS WANT TO USE THE LIGHT IN SUCH A WAY THAT IT ADDS AN ALMOST PAINTERLY QUALITY TO EACH IMAGE."

"I might take 100 photos in each spot, but out of those 100, I'm really only looking for one or two winning photos I can post."

If he does end up at a more popular location, Greg tries to keep his photos from looking like the rest he's already seen from that same spot. "I'll approach a prime location differently," he says. "That might mean shooting at a time of day that's not typical, or standing in a slightly different section of the scenic overlook than most others do," he says. "That's also where my G2 lenses come into play to help my work to stand out. The versatility of this trio allows me to either capture a wide view—I create a lot of panoramas with stitching software—or zoom in on a more eye-catching detail of a scene that otherwise has already been photographed thousands of times."

Before he sets out to shoot, Greg scouts out his chosen location in person (if it's nearby) or on the Internet (if it's farther away). "That way I can get the lay of the land, see what elements I can eventually work into my compositions when I get there," he says. "Even a cellphone image someone posted online can show me if there are mountains in the background or an unusual-looking tree."

When Greg first started out as a photographer, he stuck more closely to master guidelines like using the rule of thirds and the golden ratio. He still implements those rules into his landscape and nature photos, but he's more willing to break them now. "I'll take a whole lot of pictures of the same scene—some following the usual rules pretty closely, others completely ignoring them. Then, when I see the

images on my computer screen later on, I can pick the ones that really appeal to me. And it's not always the ones that follow the rules."

The same holds true for lighting. "Some people claim the best light is always during the golden hour, or at the blue hour, but that's not necessarily true," he says. "I've taken some of my best photos before sunrise, after sunset (when there's an afterglow in the sky), even in the rain, when the moisture in the forest lends an extra layer of saturation."

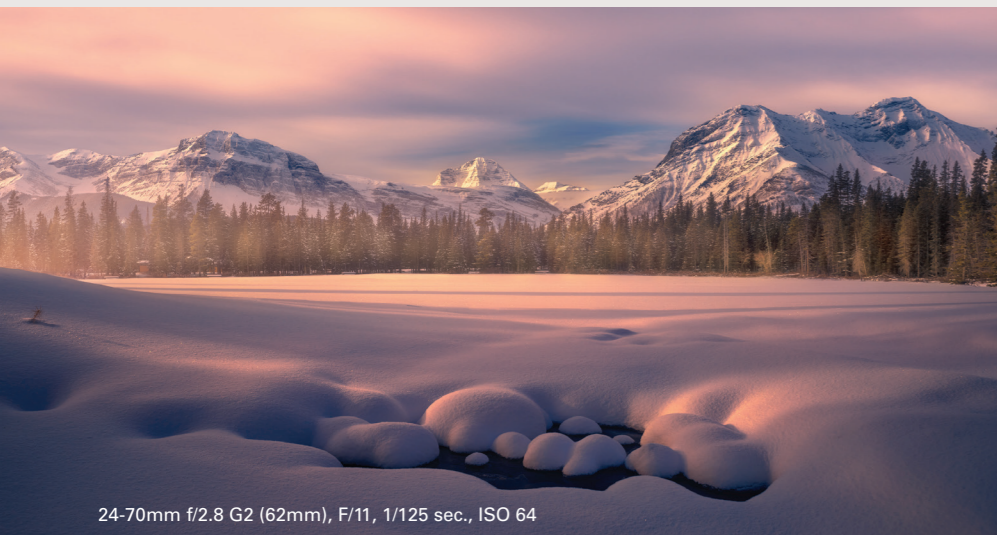
But it's that artistic effect replete with light and vibrancy, placed in his head by Bierstadt, that Greg always comes back to. "I often use polarizers and filters to help me emulate that," he says. "Regular polarizers can cast a bluish tint, so I prefer to use warming polarizers, which add drama to the sky



24-70mm f/2.8 G2 (24mm), F/8, 1/30 sec., ISO 64



24-70mm G2 (52mm), F/8, 0.4 sec., ISO 64



24-70mm f/2.8 G2 (62mm), F/11, 1/125 sec., ISO 64



15-30mm f/2.8 (22mm), F/11, 0.5 sec., ISO 64



24-70mm f/2.8 G2 (70mm), F/8, 1/5 sec., ISO 64

and make certain scenes, such as fall foliage, look extra brilliant. I also love using neutral-density filters, which can help slow down the motion of clouds or water, once more evoking the feel of a painting."

Using his Tamron G2 lenses has been key in helping Greg prompt that painterly look he was first inspired by so many years ago. "If you look at the image of the snowy trees, the one that almost looks like a black-and-white photo, you can see I was trying to mimic what a painter would do," he says. "The reason I was able to pull off this brushstrokes effect was partly because of the wind, which was blowing the snow in from the right. But it was also because I was able to stand back with the 70-200mm G2 from a distance and shoot this at 200mm, which compressed all that space between me and those trees. If I'd been standing closer, I never would've been able to capture this shot. I love that my Tamron lenses help me bring my vision to fruition."



SP 70-200mm F/2.8 Di VC USD G2

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

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

ABOUT: GREG BORATYN



Greg Boratyn is a landscape photographer based in Southern California, United States. His adventure with photography started about 20 years ago, but his true passion didn't manifest itself until photography became digital. His primary goal is to capture the beauty of the place as created by nature, and nature alone. He has an appreciation for seascapes and mountainscapes the most, though he also enjoys night and occasionally macro photography as well.

PHOTOS: GREG BORATYN



70-200mm f/2.8 G2 (125mm), F/8, 1/60 sec., ISO 320

BUILDING BRANDS, ONE POST AT A TIME

Gordon Ly uses Tamron's **28-75mm F/2.8 RXD** and **17-28mm F/2.8 RXD** lenses on Sony mirrorless cameras to help boost client presence on social media and beyond.



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

On any given day, Arizona photographer and videographer Gordon Ly might be up on a Phoenix rooftop finagling his flash, in the gym looking for the perfect backdrop for an environmental portrait, or in his studio, pulling photos and videos together to create an Instagram story ad for a client. Gordon, who owns the LYVISUALS production company, not only creates content for his often-entrepreneurial clients—he's an entrepreneur himself, meaning he understands many of the challenges his clients face. Gordon wields Sony mirrorless cameras, Tamron lenses, and his social media savvy to help boost clients' personal brands, all while tapping into the creative side of himself that he didn't even realize he had until he went away to school. Read on for insights into Gordon's background, workflow, and online inspirations.

Explain how you first got into photography and videography.

Gordon Ly: I was born and raised in Orange County, then moved out to Arizona to attend the University of Arizona. I didn't really have a creative background growing up. Then in college I took care of graphic design for my fraternity, which is when I started unearthing some of that dormant creativity. My original plan after school was to become a registered dietician, but I decided to take a more entrepreneurial route and launched my own clothing company instead, which I managed for about a year and a half.

During that venture is when I picked up photography and videography, because I was doing the marketing and other content creation for my business—I tried to wear all hats, since I didn't have 10-plus employees working for me. It turns out I really liked the content creation end of things, and being able to create something out of nothing. In the meantime, I was creating a lot of work for my personal photography and videography portfolio and doing free work for local businesses.

In May 2017, I finally took the leap and launched LYVISUALS, a full-service creative agency and video production company based in the Scottsdale and Phoenix areas. I've been running it for a little over two years now. Most of the clients I work with are local entrepreneurs that focus heavily on social media marketing campaigns to build up their personal brands. They'll hire me to create captivating content, whether it's photography, video, or some other collateral to help their business stand out on social media and to spur engagement.

Explain more about how social media fits in with your business model.

Gordon Ly: I separate my accounts: I have a business account for LYVISUALS, and then my personal account, Gordon Ly. I would say social media is probably one of the biggest tools I use to generate more leads and more clients. It helps me be consistent and post more of my work, which increases the value of my posts. It's helped me establish myself locally as an authority within my industry. My clients can reach out via DMs or via the contact form on my website. I'd say between 30% and 50% of my clients come from social media.



17-28mm (28mm), F/2.8, 1/250 sec., ISO 80



28-75mm (28mm), F/6.3, 1/640 sec., ISO 200

"WHATEVER GETS MY CREATIVE JUICES FLOWING AT ANY GIVEN MOMENT IS MY FAVORITE TYPE OF PHOTOGRAPHY."

As a creative, I'm able to educate my clients about Facebook and Instagram since I'm a user myself and know, for example, how to create content for an Instagram post versus an Instagram story, or how to put together a Facebook ad. It's an advantage to be able to educate my clients like that and optimize specific content.

Is there any particular photography genre you personally prefer, or do you like a mix?

Gordon Ly: Whatever gets my creative juices flowing at any given moment is my favorite type of photography. I always like to try new things; I don't really stick around in one specific niche. Even if I've never done a particular style before, I'll dive into research on it and try to do my best for that specific client.

What inspires you and informs your work?

Gordon Ly: I never really had a photography mentor per se. But in general, I'm inspired by all of the creatives on Instagram, from various industries. I'm specifically interested in the work of Sony shooters, because they use the cameras I use.

I know it's hard to encapsulate in a few short sentences, but how would you describe the Gordon Ly style of photography?

Gordon Ly: When I was starting out, I was more of a natural light photographer, but while you can create great content that way, I was looking for something more to make them stand out among all the other photos and videos online. So lately I've started dabbling with flash photography to get a more dramatic look. I'm still relatively new to it, but I practice with each session, and I'm finding I'm able to get much more creative with the shadows I'm generating, both indoors and outdoors. It's a different, cool look that I'd say has really helped me land a lot of my recent photography clients.

I'm also trying to be more efficient and streamline my work using flash. Many people who use flash set up at the site they're using and stay there for hours, but I often have to work much more quickly. For that photo you see of the girl on the rooftop, for example, we had about an hour to run around downtown Phoenix and hit five or so different locations. I had a portable flash and had to set up quickly, shoot, and move onto the next location. Working that fast with flash is something I'm trying to master right now.



17-28mm (17mm), F/2.8, 1/800 sec., ISO 50



28-75mm (37mm), F/2.8, 1/1600 sec., ISO 50

INTERVIEW

Talk about shooting with Sony mirrorless cameras.

Gordon Ly: I primarily shoot with Sony now. After picking up the A7 III and a couple of Tamron lenses, I started shooting more photos with that, and now it's pretty much my go-to camera. All of the Sony cameras that are coming out lately are just phenomenal for what you get for the price—and budget is definitely a huge factor for a lot of people. I love the camera's dynamic range and how compact the body is. I can pretty much throw a body or two in my backpack with a couple of different lenses and be good to go for an entire trip



28-75mm (45mm), F/2.8, 1/2000 sec., ISO 100

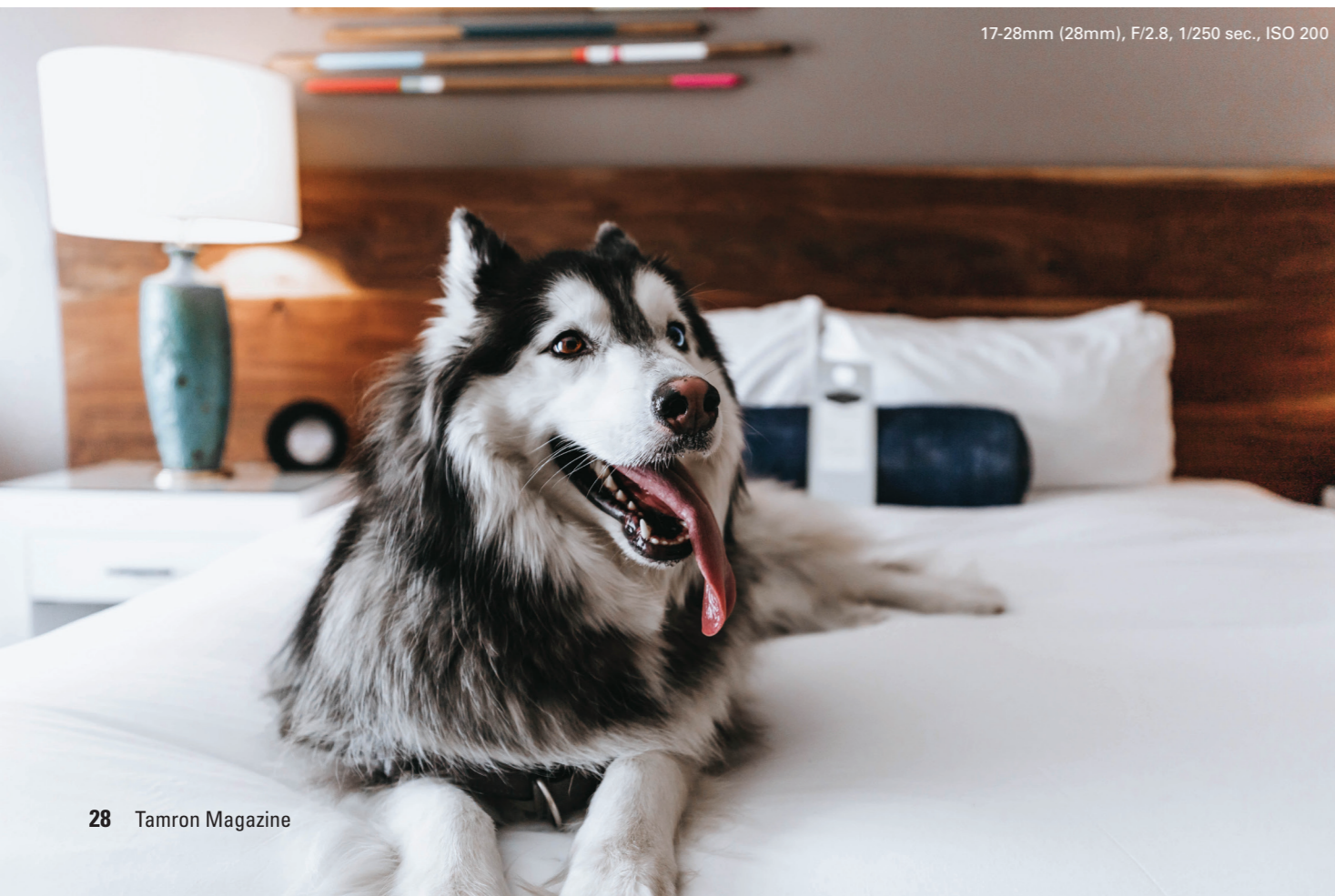
"MY GOAL IS TO CREATE A SPACE WHERE MY CLIENTS FEEL COMFORTABLE FOR THE ENTIRE SESSION, FROM START TO FINISH."

ABOUT: GORDON LY



Gordon Ly is a video strategist and photographer who owns the Arizona based production company, LYVISUALS. Gordon creates eye-catching and epic content to help entrepreneurs and brands scale their business on social media. He has worked with large corporations such as American Express, HIIT MAX, Detox Organics and other businesses nationwide. www.lyvisuals.com/

17-28mm (28mm), F/2.8, 1/250 sec., ISO 200



INTERVIEW



28-75mm (75mm), F/2.8, 1/250 sec., ISO 100



17-28mm F/2.8 Di III RXD

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



28-75mm F/2.8 Di III RXD

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

ADVENTURES IN ASTROPHOTOGRAPHY

Spencer Welling seeks out otherworldly landscapes under the stars with his **Tamron SP 150-600mm**, **SP 24-70mm**, and **SP 15-30mm** suite of G2 lenses.

PHOTO: SPENCERWELLING

SP 24-70mm
35mm, F/3.5, 240 sec., ISO 1000 (sky)
24mm, F/5.6, 30 sec., ISO 800 (foreground)



SP 150-600mm
600mm, F/8, 1/50-1/100 sec., ISO 250 (moon)
150mm, F/8, 1/100 sec., ISO 100 (canyon walls)

When Spencer Welling was growing up, he spent some time living abroad, specifically in Hong Kong. "I have so many fond memories from there, but one thing I don't remember is ever seeing any stars, because there was so much light pollution," he says. "I don't remember even seeing the moon." When he moved back to the US in 2012, he went on a camping trip with friends, and as he gazed up at the night sky, he realized he'd forgotten there were stars at all.

That was the beginning of Spencer's fascination with astrophotography, and how a shooting star was born. "It's an intriguing niche, because it marries both the beauty of the natural world with the wonder and the vastness of space," Spencer says. "Ever since my first night out shooting the night skies, which was a transformative experience, I've been hooked. It's my way of meditating. There's nothing more peaceful in my mind than being in the middle of nowhere, with all of these coyotes howling around you, trying to wrap your head around the distances to the planets and stars."

Accompanying Spencer on each nighttime journey are his Tamron SP 150-600mm VC G2, SP 24-70mm VC G2, and SP 15-30mm VC G2 lenses. "The 150-600mm G2 is an awesome lens—one of my favorite Tamron lenses overall," he says. "The 15-30mm G2 is the lens I've been using more and more recently, especially to get a wider



SP 15-30mm
15mm, F/3.5, 1/240 sec., ISO 1000 (sky)
15mm, F/5.6, 20 sec., ISO 1000 (foreground)



SP 15-30mm
15mm, F/3.5, 360 sec., ISO 640 (sky)
15mm, F/8, 30 sec., ISO 100 (foreground)

"ASTROPHOTOGRAPHY IS AN INTRIGUING NICHE, BECAUSE IT MARRIES BOTH THE BEAUTY OF THE NATURAL WORLD WITH THE WONDER AND THE VASTNESS OF SPACE."

view with star trails. The 24–70mm, meanwhile, is one of my favorite lenses for nightscapes, especially when I'm shooting in remote locations and want flexibility with my focal lengths. When you're photographing the Milky Way juxtaposed with the foreground at 70mm, there's a different look and feel to the image because of the telephoto compression—it magnifies the foreground while bringing in the Milky Way. The Tamron G2 lenses are among the sharpest, most reliable, fastest zoom lenses I've ever shot with."

Spencer looks for what he calls "alien-like" landscapes when he's searching for a scene that perfectly merges earth and sky. "There's a place called the Moonscape Overlook near Factory Butte in Utah, and it genuinely looks like the scarred face of the moon," he says. "Or the tufa landscape you see here at California's Mono Lake, which kind of looks like a melted Parthenon. That's what I look for: bizarre, out-of-place landscapes that have the moon, stars, and Milky Way hovering above them."

PHOTO TIPS: ASTROPHOTOGRAPHY PHOTOS

1 Scout locations ahead of time
I'll use Google Earth or find other photos on the Internet before I head out, just so I know what elements of the landscape I might want to incorporate into my photos. Just be prepared that what you see online might not be exactly what you're expecting, especially in terms of scale. When I was researching Nevada's Cathedral Gorge State Park online, it looked like the walls of the slot canyons were hundreds of feet tall. When you get there, the column sections are really no more than 100 feet. It's still fun to shoot—it just alters your sense of perspective.

2 Place a person in the image to show scale.
When you're shooting the vast landscapes under a just-as-vast night sky, it can be easy to lose a sense of how immense it all is. In the picture of Delicate Arch you see here, taken in Utah's Arches National Park, it's one of the few examples you'll find where I actually appear in one of my own photos. I'm holding a tiny portable cube light. I use these often to lightpaint in my foregrounds. Here, it looks like I'm holding up a star.

3 Place colorful or otherwise interesting elements in your foreground.

The photo here of Factory Butte is a great example of that. It's a place that's sort of off the radar in Utah's Badlands. If it's a good year, sometime between early to mid-spring, that area will come to life with all of these beautiful wildflowers. The landscape is made up of this grayish-blue shale-like substance, so that pop of color from the flowers, with Factory Butte and the Milky Way in the background, makes for a truly unique photo.

4 Find a natural element to frame the night sky.

Whether it's peering through Delicate Arch to showcase the Milky Way or looking up at the moon surrounded by the spires in Cathedral Gorge, using parts of the landscape helps you to create unusual photos that take advantage of Mother Nature's offerings. You'll often be able to come up with new perspectives on scenes that have been photographed many times before this way.

5 Use a German equatorial mount, or GEM.

GEMs are used to compensate for the Earth's rotation. By using them with your Tamron lenses, it allows you to tighten up the aperture and retain more edge fidelity. When you're able to expose the sky for longer, you're not constrained to the relative focal length you're shooting with in order to preserve those pinpoint stars. It helps capture the skies in a lot more detail.

6 Shoot a star trail.

In the Northern Hemisphere, you'll generally want to first locate Polaris, aka the North Star, so that it will be the point at the center of your trails. Then, if your camera has an internal intervalometer, set your images so they're taken over a specific amount of time at intervals. For this composition you see here, because I was shooting wide at 15mm, each photo was for 30 seconds at F/5.6, with an ISO of 3200, taken over a total span of three hours.

PHOTOS: SPENCER WELLING

7 Experiment with the types of star trails you're shooting.

You don't always have to use Polaris in your foreground. There are many terrific star trail photos where the photographer shoots toward the south, which produces these big, long streaks in the sky.

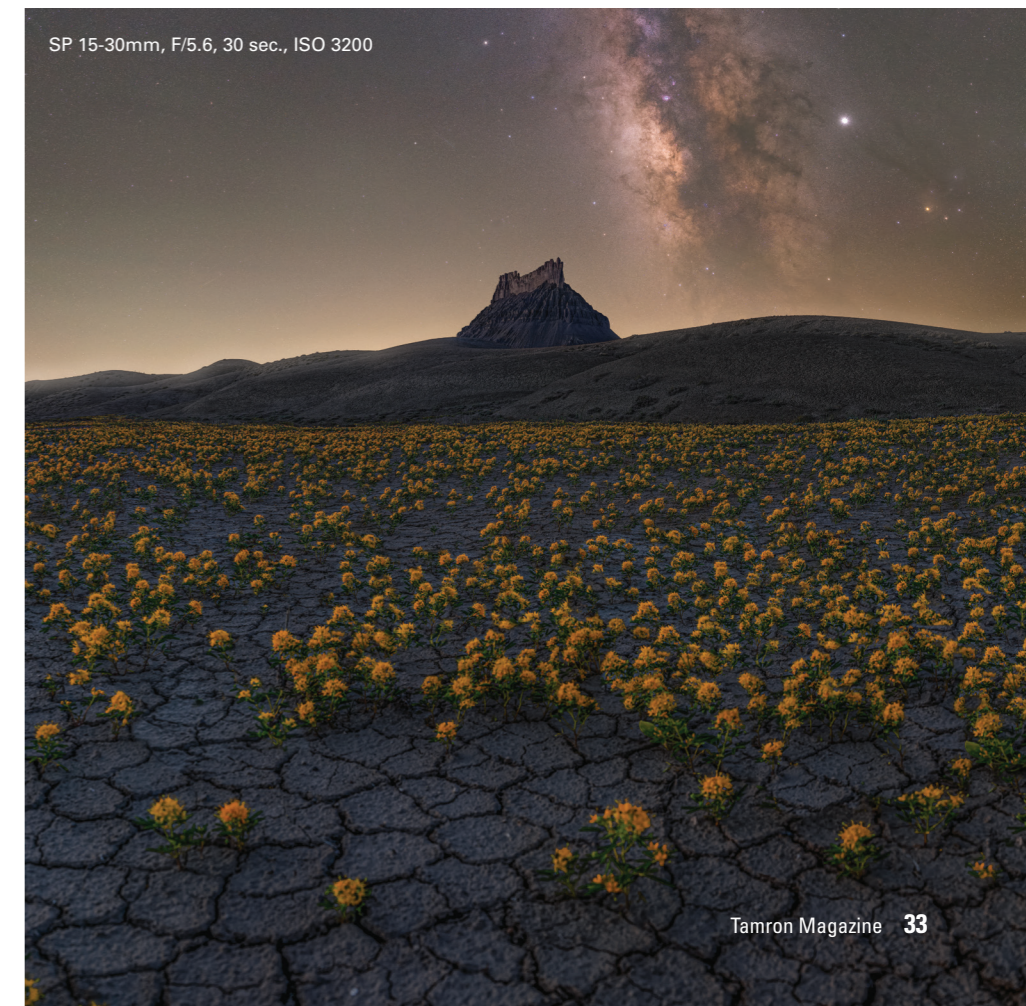
8 Don't be afraid to use a high ISO.

There's still a rampant fear people have of this, but with how well digital sensors perform these days, it's OK to bump your ISO up to 6400 or even higher. If you're underexposing because you're hesitant to use higher ISO levels, you're going to produce more digital noise from the underexposure. And you're going to be stacking your frames anyway, which will basically nullify any of that artificial noise that crops up.

ABOUT: SPENCER WELLING



Spencer Welling is a landscape photographer and videographer based in Salt Lake City, UT and specializes in high resolution wide-field astrophotography and nightscape photography. Spencer spends most weekends chasing dark skies across the Southwest, often in some of the most remote, seldom seen corners of the United States. To see more of Spencer's work, you can follow him on Instagram @wallahaus.



SP 15-30mm, F/5.6, 30 sec., ISO 3200



70-210mm (77mm), F/4.5, 1/800 sec., ISO 250

WILD WEST SHARP SHOOTER

With her **SP 150-600mm VC G2** and **70-210mm VC** lenses, Lisa Langell captures the day-to-day of a working ranch in cowboy country.

Each year, Lisa Langell conducts an immersive "Magic of Cowboys" workshop at Don Donnelly's D-Spur Ranch in Gold Canyon, Arizona, where participants take pictures of working cowboys and cowgirls during their long days of cattle herding and roping and their evenings around the campfire, surrounded by saguaro cactuses and the Superstition Mountains near Phoenix. "The ranch isn't far from where Mattie Earp, the wife of Wyatt Earp, is buried," Lisa says. "The scenery is to die for, and Shelly Donnelly, who owns and runs the ranch, is in her 70s and is absolutely amazing. She still takes part herself in all of the tasks needed to run a ranch."

Even though Lisa is usually found creating nature, landscape, and wildlife

photography, her love of people leads her back to the ranch each year to photograph what she calls the "dying art" of working as a cowboy. It also offers her the chance to approach portraiture in an entirely new way. "I'm trying to break down those barriers in which portraiture is sometimes seen as unapproachable and intimidating," she says. "I like to break it down and make it simple. Plus, the cowboys and cowgirls don't come in with preconceived notions about posing or photography—they're usually game to try anything I suggest, which makes it way more fun for me than posing a model in the studio. I also have two pro portrait photographers, Cathi Cenatiempo and Lori Figueroa, assist me. They help make participants feel relaxed, have fun, and receive more hands-on instruction."

Lisa rounds up a posse of Tamron lenses when she's out on the ranch, including the SP 150-600 VC G2 and 70-210 VC USD. "The 150-600 works wonderfully when a cowboy is off in the distance on a ridge at sunset, for example, and I need that extra reach," she says. "And I can't say enough about the optical quality and sharpness of the 70-210. For my photo of the cowboy riding off into the sunset, I needed a lens that could handle the changing focus as the cowboy moved away from me. That lens performed beautifully, offering me a tack-sharp image with amazing clarity."

The Vibration Compensation (VC) feature featured in each lens also proved invaluable for Lisa's cowboy captures. "We were constantly running around and following the cowboys and cowgirls,

"IT'S TRULY A JOY TO BE OUT THERE, WATCHING THE COWBOYS AND COWGIRLS SO INVESTED IN THIS LIFESTYLE."

often with no time to set up tripods, so the VC really helped for all of those handheld shots, especially in low-light situations," she says.

Read on for Lisa's tips on photographing this last great remnant of the old American West. "It's truly a joy to be out there, watching the cowboys and cowgirls so invested in this lifestyle," Lisa says.

PHOTO TIPS: ENVIRONMENTAL PORTRAITURE

1 Figure out your background.

This particular ranch has some of the most stunning, unbelievable scenery in Arizona, but not every element in that scenery is going to work in your image. A certain cactus might be too distracting in a photo, but by moving your position just a bit in one direction or the other, you might find another cactus, or none at all, that works better. Move around even if you think you have your image just as you want it—you never know how a slightly different perspective will look when you've got such amazing scenery and light to work with.

2 Strike a rapport with the cowboys.

You can't just pull up and say, "Hey, guys, I'm here to take your picture!" Before you even start taking their photos, get them talking. Ask them about the horse, their gear, cattle driving, what their horses are like, etc. (because each has its own personality, and the cowboys like talking about them). Once you start to get to know them as people, even if it's just for five minutes, they'll be more willing to open up and let you photograph them, just like any other subject would. You want to make the whole photographic experience about what you're learning from them, not just the photos you're taking with them.

3 Direct your subjects with encouragement and tools of the trade.

I'll usually start with simple instructions like "Can you hold your head this way?" or "Can you hold the reins as if you're about to ride away?" By letting them handle the horses and the equipment they're familiar with, along with offering positive reinforcement (something as simple as "good job" works), you'll put them in a relaxed mode and capture a true environmental portrait.

PHOTOS: LISA LANGELL



SP 150-600mm G2 (500mm), F/7.1, 1/400 sec., ISO 320



70-210mm (174mm), F/10, 1/500 sec., ISO 100

You also have to respect each of the cowboys' individual personalities. In that photo of the three cowboys on the porch, you can see the one cowboy with his arms crossed, his head bent down so you can't see his face. He wasn't really a fan of doing this picture in the first place, but with a little confidence-boosting (and by letting him opt to keep his head down), I was able to get a great shot of the three of them.

4 Keep an eye on the light. You want to aim for a good amount of contrast, like in the photo with the three cowboys. That photo is sidelit a bit, so you get that pretty warm light with nice texture and shapes. For example, you can see texture in the creases in the leather and the horse's muscles; you can also see

terrific definition in the cowboys' faces. All of that is augmented with great light angles and helps to tell the story, catch your eye, and keep your eye in that image. The light will change throughout the day, however, so you may need to reposition.

5 Be cognizant of where that light is falling.

Many cowboys wear their big-brimmed hats all day long, so you have to be aware of the shadow those hats will often cast on their faces. You could have these terrific body poses and be shooting away, and only later realize you can't see their eyes because they're completely in shadow. If you keep a lookout for that, you'll be able to tell them to lift their chin, move their hat up a bit, or turn a certain way to get rid of that shadow line.

6 Ensure your action shots come out sharp.

I shoot in AI Servo mode with my Canon (it's Continuous/AF-C for Nikon), which helps track moving subjects. I also prefer to use a grouping of four to nine focus

points, then move my focus point to where I want it to be for that image, which can be challenging when they're running around the ring and compositions are changing. You should also observe what the cowboys are doing for a few minutes so you can anticipate where they'll be moving next. It's unpredictable work, but have your camera set, shoot frequently, and take advantage of the autofocus in those lenses.

7 Lasso yourself a silhouette.

For these types of shots, I always look for backgrounds that aren't distracting; you can't have anything merging. If there's a cactus in the scene, for example, it can't merge with the leg of a cowboy. You need separation of every single element in that image. You also want to place your subjects in the brightest part of the image, or very close to that. For the image you see here of the cowboy riding off into the sunset, I put the sun directly in front of me, with the cowboy in between us, and exposed for the sky to create a really strong silhouette.

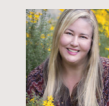
8 Work in detail shots.

Take photos of the spurs, cowboy boots, or horse's saddle. I like to do something called flat lay photography, where I place items like chaps or spurs down on a flat background and then shoot top down so the camera is literally parallel with the object. This type of photo adds texture to a ranch portfolio like this.

9 Don't get in the way.

The cowboys still have to do their jobs, even with visitors on the ranch. First, don't just walk up behind a horse—approach it from the front and keep a wide berth in case the horse kicks, because you don't know what its triggers are. I also always ask the cowboys if it's okay to pet the horse's head. If you're going to watch cowboys wrangling cattle or some other fast-moving activity, ask them where the best place is to stand so you're always at a good, safe distance.

ABOUT: LISA LANGELL



Lisa Langell is a full-time, award-winning professional photographer from Scottsdale, Arizona—but is originally from Marine City, Michigan. She leads tours and workshops internationally and is genuinely passionate about three things: Creating emotionally evocative images of nature; providing exciting, fun and high quality learning experiences for her workshop participants; and being a good steward of our natural resources.



SP 150-600mm G2 (213mm), F/6.3, 1/200 sec., ISO 320



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

Focal length 150-600mm
Aperture f/5-6.3
MOD 86.6"
Max. Image ratio 1:3.9
Length 10.2" (CAN)/10.1" (NIK)
Weight 70.9oz. (CAN) 70.2oz. (NIK)



70-210mm F/4 Di VC USD

Focal Length 70-210mm
Aperture f/4
MOD 37.4"
Max. Mag. Ratio 1:3.1
Length 6.9" (CAN) / 6.8" (NIK)
Weight 30.3 oz (CAN) / 30 oz (NIK)



70-210mm (100mm), F/5.0, 1/400 sec., ISO 100



HYPER-REALISM AT WARP SPEED

Images by Jonathan Thorpe

With Luminar photo-editing software, Jonathan Thorpe is able to up the intensity of his images in minutes.



Brush in highlights to lighten faces.

Evident in every Jonathan Thorpe photo is a signature cinematic style, crafted with precision lighting to impart a hyper-realistic feel and, often, a sense of humor. "I want every picture—whether it's an environmental portrait, street photo, or special event image—to tell a story," he says. "With each photo, my goal is to draw some kind of emotion out of my viewers by making them look a little closer at what's going on in the frame."

To help bring his storytelling visions to life, Jonathan taps into his lineup of Tamron lenses. "The new SP 15-30mm F/2.8 VC G2 lens allows me to capture wide-angle environmental portraits without distortion along the edges," he says. "The 28-75mm F/2.8 RXD, meanwhile, offers an incredibly useful focal-length range for portrait work on Sony mirrorless cameras; it's also compact and super-lightweight. I love

using the SP 35mm and SP 45mm F/1.8 lenses when I'm out of the studio, because they let me show a hint of the location in my images without showing too much of it. Finally, the SP 24-70mm F/2.8 VC G2 is my go-to workhorse lens—it simply lets me create without having to think too hard about it."

Elevating Jonathan's images to the next level: Skylum's Luminar photo-editing software. "Luminar offers me so much versatility in what I'm able to do with my photos, often with just a simple swipe of a slider," he says. "And because I do video work, I



"I LOVE HAVING THE KIND OF NUANCED CONTROL OVER MY IMAGES THAT LUMINAR OFFERS."

— JONATHAN THORPE

especially appreciate the LUT (Lookup Table) Mapping Filter. LUT is a color-correction feature usually found in video editing. Being able to easily apply that in Luminar, so that the stills you pull are consistent with the video, is a very cool feature."

To achieve that trademark hyper-realism in his portraits, Jonathan will put the Luminar Clarity and Structure sliders though their paces to draw out details and textures in his subjects and add contrast. "For the photo of the man with the mustache you see here, which I shot for a project documenting an Idaho community's dedication to the rural lifestyle, I wanted to bring out as much of my subject's facial features as possible," he says. "Those filters allowed me to highlight all of the hairs in his mustache and on his head, as well as his wrinkles, which adds so much character to his face."

Controlling highlights and shadows is crucial to Jonathan's work. Luminar's dedicated filter for this purpose lets him easily adjust those brightness and darkness levels. "For the two guys in the movie theater, I was able to add highlights to their faces using the filter's brush tool," he says. "And for the Woodrow Wilson Bridge over the Potomac, it was amazing how many more stars you can see in the photo once I pulled the shadows back, without adding a lot of noise to the image."

Luminar's AI Sky Enhancer was one of the things Jonathan was most eager to experiment with. "In the photo of the skateboarder, the 'smart' technology driving that filter automatically found the blue sky and enhanced it without affecting other parts of the image, such as the blue in the skateboard," he says. "It knew where the sky was and brought those blues right up for me. I used the filter to even greater effect in my portrait of the attorney sitting in front of the Supreme Court. The Sky Enhancer pulled up so many details in



Draw details out of the shadows you didn't know were there.



'Smart' technology adjusts just what you want to adjust.

those clouds. I also used the Vignette filter here, which allowed me to pick a center point with a brush, then build a custom vignette around that."

The Luminar software's Accent AI, Saturation/Vibrance, and Foliage Enhancer tools also help Jonathan make his images pop. "I love having the kind of nuanced control over my images that Luminar offers," he says. "It lets me keep my work looking like my work, but with an added layer of intensity."



The AI Sky Enhancer will make your clouds pop.

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



©Tara Ruby SP 35mm F/6.3, 1/80 sec., ISO 200



© Marcie Reif SP 35mm F/1.4, 1/2500 sec., ISO 1250



© Marcie Reif SP 35mm F/2.2, 1/640 sec., ISO 1000

AN INTIMATE INTRODUCTION

With the **Tamron SP 35mm F/1.4 prime lens**, Tara Ruby and Marcie Reif are able to get up close and cuddly with their newborn subjects.

Tara Ruby misses when her kids were little, though not the physical part of it. "I remember how exhausting it all was," she says. But she's not quite ready to have grandkids yet—which is why being a newborn photographer is the ideal alternative. "It's so nice to be able to cuddle with them and create adorable images, then give them back to their parents when they start to get hungry and cry," she laughs.

Marcie Reif adds that photographing newborns serves as the perfect segue to longer-term relationships with clients. "I love photographing families and kids," she says. "Newborns probably make up about 50 percent of my work, but hopefully, those sessions ultimately lead to more sessions with those babies as they're growing up, and with their siblings, parents, and even extended family."

Both photographers recently got their hands on the new Tamron SP 35mm F/1.4 prime lens, and they couldn't be more pleased with the sharpness and optical quality, as well as with how well it

performs during their often unpredictable photo sessions. "I love the depth-of-field that I can get with this lens," Tara says. "For safety purposes, I also appreciate that I can stay so close to the babies with the 35mm. I don't have an assistant, and so I often recruit the moms or dads to 'spot' the babies when I'm taking pictures to make sure they're OK in whatever position they're in. With the 35mm, I have peace of mind that I'm right there."

Because there's so much going on in her own newborn sessions, Marcie prefers to use just one lens the entire time. "I don't want to have to change lenses while I'm working," she says. "With the 35mm, I can photograph the baby, as well as capture detail shots, and then transition easily to the family sessions I do. Plus the focal length isn't so wide that the image is going to get distorted. And because I often shoot at clients' homes, typically with all-natural light, I'm able to open up that aperture really wide and let more light in, so I don't have to bring any extra lighting setups with me."

PHOTO TIPS: NEWBORNS

Head into a session with realistic expectations.

Both photographer and parent need plenty of patience during a newborn session. Sometimes parents come to a session after seeing perfect, beautiful images on a photographer's website and think they'll get those same images in 30 minutes. It's necessary to have a conversation upfront that babies need to eat, they may not be sleeping when you want them to be, and that a complete session might take 90 minutes, a couple of hours, or even more.

This is especially true with multiples. If you're photographing twins, for example, once you get one nice and comfortable to the point that she dozes off, it's inevitable that the other one will end up waking up from a nap or not falling asleep at all. If that's the case, run with it.

Recruit an assistant if possible.

Having an extra set of hands to help position the baby, even if it's just a friend (it doesn't have to be another photographer) can make your session move along much faster.

Align your choices of props and backgrounds with your style and parent preferences.

You might opt for clean, simple backgrounds and very few, if any, props to keep setup quick and easy, and to offer a timeless, classic look. If you also keep the newborns' outfits simple, that keeps the focus on them and their facial expressions.

If you do opt for props or more elaborate backgrounds or outfits, find out what the baby's parents are passionate about. Are there certain colors or a particular theme in the nursery? Is there a movie that they like? Anything that could make the photos more personal for Mom and Dad help tell a story in the photo beyond simply showing off the baby. Sometimes the newborn might even be a "rainbow baby"—a baby born after the loss of another child—and it may be important to the parents to somehow incorporate that narrative into the photo. You can achieve that with rainbow-themed props, outfits, and backgrounds, as shown here.

Start with simple poses, then work your way up to more elaborate ones.

Begin with easier shots, like with the baby on her belly. Once you capture those more classic photos, move the baby's hands and feet around a little, with the baby still on her belly. After that, try to move her onto her back (though be forewarned—they often don't like that). If the baby wakes up or fusses at the back shots, you can either move her back onto her belly or take advantage of her moving around by taking pictures of her feet or hands moving around in the air.

Keep the baby in the same position while you move around.

With each pose, photograph the baby straight on, from overhead, and from all different angles. Tilting the camera just a bit can give you a lot of variety from the same pose.

© Marcie Reif SP 35mm, F/2.0, 1/2000 sec., ISO 1250



PHOTOS: TARA RUBY & MARCIE REIF



©Tara Ruby SP 35mm, F/3.2, 1/125 sec., ISO 100

Tap into the composite.

This works especially well with multiples—for example, when you're trying to photograph two or more babies in a giant bowl or on a beanbag. Take a picture of each baby with the prop, then merge the photos afterward. You might be able to get it all in one shot, but it could also take longer than you'd like. Making a composite will save yourself a lot of grief. Just make sure you tell the parents what you're doing—they may think the image looks weird with just one baby on the prop, so clue them in on what the final image will look like.

Shoot at the same time of day across sessions.

This gives you consistency in your photos and allows you to be able to predict with some degree of accuracy when the best light will be filtering in and exactly what it will look like. Your camera settings will almost never vary.

Supplement natural light.

Use window light on one end, enhanced with a continuous light source on really low on the other side, to add nice contrast and light up the baby and your background a little more. This can be especially helpful if you're

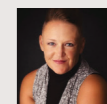
shooting against a white background, which may otherwise seem a little gray in the image and need to be brightened up in post-processing. Using the continuous light source can save you some time on the back end.

Separate newborn sessions from larger family sessions.

It might be tempting to take pictures of the baby, his siblings, and then the entire family all in one

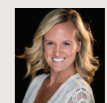
day, but that could prove overwhelming for everybody—it could turn into an exhausting four-hour session. Instead, tell the mom and dad, who are probably still adjusting to a new sleep schedule, that they can show up in their PJs while you photograph just the newborn, and maybe some photos of the baby with his older siblings. Then, in three or four weeks, when everyone is more acclimated to this new life, and Mom is up to getting more dressed up, you can take the family photos.

ABOUT: TARA RUBY



Tara is deeply embedded into the military life, being a disabled veteran and a military spouse. She has a sincere love of working to support our US Military and it's families. She has worked to pioneer a style in motherhood and military photography that has earned awards from organizations such as the WPPI, PPA, NAPCP as well as within the Army community.

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.

PANAMANIAN PERSONALITIES

Hernan Rodriguez heads to Central America with the **Tamron SP 35mm F/1.4** to capture portraits of the locals.

When Hernan Rodriguez takes a portrait, his main goal is to draw out the personality behind the face, then light the image accordingly. That was his mission on a recent trip to Panama City, where he was commissioned to teach a photography workshop for a Latin American federation. While he was there, Hernan tacked on a personal project: shooting portraits of 10 locals with the new Tamron SP 35mm F/1.4 prime lens.

"My subjects were just people around the city, all shot in mostly natural light," Hernan says. "My mission was also to capture as many personalities as possible. Yet even though they're all so distinct, and taken in different locations, the images all really come together as a collective."

Hernan had only used the 35mm for a few shoots before his Panama trip, but it transitioned easily into the role of sole

lens for this project. "What I most wanted to do with this self-assignment was to incorporate a story into every portrait, either about the person, the location, or ideally both," he says. "If I wanted to get more intimate, I just moved in a bit tighter to my subject or recropped. The lens allowed me the flexibility to create a unique narrative for each portrait. As far as optical quality goes, the colors, sharpness, and clarity the 35mm F/1.4 offers are all stellar. I couldn't have asked for a better lens for this project."

PHOTO TIPS: PORTRAITS WITH PERSONALITY

Take advantage of a prime like the 35mm to use backgrounds as a complement, not a distraction.

I had such an ideal background in the photo of the guy with the tattoos—that deep red wall of the hotel, along with that staircase

coming into the frame from the right. I wanted to create a monochromatic feel to the portrait with that natural light, to capture it almost like a painting, but I didn't want to overpower anything with artificial light. So I kept the lighting simple: all-natural light, supplemented by LED lighting with a warm gel filter that I placed on his face. The F/1.4 maximum aperture on that lens allowed me to blur out the background just the way I wanted to.

I used the lens to similar effect with the musician in the red shirt. I took this in a passageway of the hotel, with him seated in front of a grand piano, with people in the hotel lobby milling about in the background. That's what I love about this lens. It allows me to show all of the various elements around my subject to tell a story about what's going on, without those elements distracting from my subject.

Show off the flavor of a destination.

I took that same musician who was seated in front of the piano and brought him

"SELECT A BACKGROUND THAT COMPLEMENTS OR ADDS TO THE STORY OF YOUR SUBJECT."

outdoors, to showcase him in a more environmental portrait. It doesn't even look like the same person. I wanted to create a look that showed more about what Panama really is, with primary colors like yellows, reds, and blues, so we changed up his wardrobe to make it more vibrant and put him in front of that eye-catching backdrop.

Sometimes you even can tell a more in-depth story about a place by subtly modifying your composition. I wanted to take a lifestyle/urban portrait, so for the young girl in the black hat, I purposely placed her by the water, where you can see part of the old portion of Panama City in the background on the left, with that not-as-modern building, and then the skyline of the newer part of Panama City on the right. You get a sense that it's almost two different cities, which it is, essentially.

Pick a background that adds to your subject's personal story.

Every person I photographed was placed in front of an intentional background—something that supported who they were. One of the women I photographed was a beauty pageant queen, and she was extremely confident in her own skin. There was something so organic and natural about her. So I placed her in front of those lush green bamboo plants to pick up on that all-natural theme.

I did the same with the photo of the boy you see. He was a super-smart kid, which is why I positioned him in front of those shelves of books. I hoped to show the dichotomy of him being a kid—and believe me, we did a lot of jumping around before this shot to get him to relax—but also being very smart and thoughtful, almost adult-like.

Direct your subjects in a way so you add depth to your images.

In terms of posing, I either don't pose at all or I'll prompt a specific pose just for that individual. In the case of the environmental outdoor shot of the musician, I wanted depth in the photo, with different layers of blur. So I simply asked him to interact with and play around right in front of my camera. I focused on his face while he brought his



SP 35mm, F/1.4, 1/100 sec., ISO 400



SP 35mm, F/1.4, 1/250 sec., ISO 100



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



SP 45mm, F/1.8, 1/50 sec., ISO 80

ABOUT: HERNAN RODRIGUEZ

The recipient of over 30 international photography awards, including a prestigious Black and White Spider Award in the fashion category, Rodriguez operates a successful studio in LA. There, he juggles a steady roster of commercial, product, and celebrity photography, along with corporate and family portraiture. <http://www.hernanphotography.com/>

PHOTOS: HERNAN RODRIGUEZ

hand into the foreground, which helped me achieve that depth I was looking for.

Keep a lookout for subjects in unexpected places.

I was walking around old Panama, where there's a lot of poverty, when I came across this homeless man. I asked him if he'd be willing to sit for me for 20 minutes so I could create a portrait of him. There was something so special about him, so much depth behind his eyes. The way he looked at the camera really touches you. He was so smart and eloquent, too. I was honored to take his photo.

40TH SINCE 1979 ANNIVERSARY



SP 35mm F/1.4 Di USD

Focal Length.....35mm
Aperture.....f/1.4
MOD.....11.8"
Max. Mag. Ratio.....1:5
Length.....4.1" (CAN) / 4.0" (NIK)
Weight.....28.7 oz (CAN) / 28.4 oz (NIK)

MY PROJECT

EXPOSING INNER ESSENCE WITH BLACK-AND-WHITE PORTRAITS



SP 70-200mm (144mm), F/5.6, 1/1000th sec., ISO 100



I started taking pictures when I was around 13 or 14, and my love for photography blossomed from there. Even very early on,

I had a heightened interest in photographing people. When I was younger, I'd read magazine after magazine, admiring portraits of beautiful women and yearning to someday take pictures like that.

I saw a huge potential in portraits: You could create straight-on portraits, environmental portraits, fashion portraits—there were so many directions to go in, and that appealed to me greatly. In my work today, I like to have a mix of all of these various styles.

Gravitating toward people in my photos also came about because I didn't love the unpredictability involved in shooting nature and landscapes. I can't control the lighting or the weather in those cases, which feels limiting to me.

When I'm outdoors, I mostly rely on natural light to illuminate my subjects. When I'm shooting indoors, I try to be flexible and create my photos using whatever's available, though I do appreciate the softer light offered by a softbox. In instances where a softbox isn't available, I'll compensate for that by positioning my model in a way so that the lighting doesn't fall so harshly on her.

Truth be told, though, I don't think about lighting too much beforehand. My first priority is thinking about the model and how to transform her into what I'm



SP 24-70mm (70mm), F/9, 1/400th sec., ISO 100

seeing in my mind's eye. My lighting strategy then follows from that, once I have her move around and can see where the light and the shadows are falling. It's an organic process.

I love creating portraits in black and white, because I don't think it's explored

as much as it could be. Black and white simply lends an extremely clean feel to a photo. In the case of the images you see here, the backgrounds didn't have a lot of color to them anyway, so it made sense to neutralize them so the viewer would focus on my subjects.

What I'm mainly trying to show in my portraits is a glimpse into my subject's inner essence. We've all heard how the eyes are the windows to the soul, so I try to make the eyes prominent in most of my portraits. They can say so much on camera and serve as a very effective way to draw the viewer in.



70-210mm (92mm), F/5.0, 1/30th sec., ISO 100

PROFILE: DAMION FEARRON

Location: Commack, NY

Occupation: National Technical Representative

Employer: Tamron USA, Inc.

Photographic Specialty: Portrait/People/Fashion

Passions: Music, Movies

Favorite Lenses:

SP 70-200mm G2

SP 24-70mm G2

SP 85mm/1.8

SP 90mm/2.8 1:1 macro

18-400mm



70-210mm (70mm), F/4.0, 1/25th sec., ISO 100



SP 90mm, F/4.0, 1/100th sec., ISO 400

PARTING SHOT:



SP 24-70mm F/2.8 (24mm), F/8, 1/320 sec., ISO 400

Captured by Tamron VIP Platinum member David Buckheister from Rockport Arkansas.

The Old Mill is located in North Little Rock, Arkansas. Built in 1933, it's a reproduction of a circa 1880's grist mill. It is a public park and admission is free. It was used in the opening scenes of the classic movie *Gone with the Wind* and has also been used for many wedding and engagement photo shoots.

The image was taken at my favorite time of year for The Old Mill, just as the dogwoods and azaleas are blooming. The image is the second image in an eight-shot handheld panorama taken in portrait orientation, using the Nikon D750 and Tamron SP 24-70 f/2.8 Di VC USD G2 lens. Taken at 24mm, 1/320, f8.0, ISO 400. Taken at 9:14 on a slightly overcast morning, with the sun to my right. I love using this lens.

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G2



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