

TAMRON

MAGAZINE
Issue 4 - Winter 2018/2019



NEW SP 15-30mm F/2.8 G2

New coatings, image stabilization and autofocus enhance Tamron's highly praised fast ultra-wide zoom

NEW YORK + TRAVEL ZOOM

Philip Ruopp hits NYC with the 18-400mm ultra-tele all-in-one zoom



Fantastic wide-angle images Complete convenience

High quality photos anytime, with the most compact and lightest full-frame, ultra-wide-angle zoom lens in its class.*

17-35mm F/2.8-4 Di OSD

(Model A037)

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

*Among ultra-wide-angle zoom lenses using an F-stop faster than F/4 for 35mm full-frame DSLR cameras. (As of July 2018: Tamron)

TAMRON www.tamron-usa.com



Dear Readers,

PHOTO BY: SYDNEY FLEM



As the weather starts turning colder across the country and we begin gearing up for end of year celebrations, we are back with our winter 2018-2019 issue filled with new product info and lots of photo inspiration. We breakdown all the new features incorporated into the new SP 15-30mm F/2.8 Di VC USD G2 on page 32. If you're looking to take portraits for the holiday season, check out our special guide to portraits filled with tips from the pros starting on page 6. Glynn Lavendar helps us to be creative while on family vacation with the new Tamron 17-35mm F/2.8-4 and 70-210mm F4. And Philip Ruopp hits NYC with the 18-400mm and captures a unique around the clock view of the city. It is hard to believe that it is one year since we launched the Tamron USA Magazine with a mission to help you grow as a photographer with tips and inspirational imagery. We appreciate all the feedback and hope we will continue to hear from you by email (tamroneditor@tamron.com) or on social (@tamronusa #tamronusamagazine). Happy 2019 from the Tamron team. See you again in the Spring.

Sincerely,

Stacie Errera
Vice President, Marketing & Communications

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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

NEWS

TAMRON WINS TWO EISA AWARDS

Tamron was honored with its 23rd and 24th EISA awards presented by a panel of editors from over 50 leading imaging, sound, and electronic industry magazines in 23 countries who review and vote to determine the leading products on the market.



AWARD CITATION:
EISA MIRRORLESS STANDARD ZOOM LENS 2018-2019

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

Citation: This Tamron is a high-speed standard zoom designed for full-frame mirrorless cameras.

Compact and lightweight at just 550g, it is an excellent fit for small cameras such as the Sony $\alpha 7$ family. It is designed to produce enough detail for the newest high-resolution sensors, while the large aperture makes it easy to throw the background out of focus with a beautiful 'bokeh' effect. The fast, quiet autofocus motor is capable of keeping moving subjects in focus. Overall this lens provides very good performance at a highly competitive price.



AWARD CITATION:
EISA DSLR TELEZOOM LENS 2018-2019

Tamron 70-210mm F/4 Di VC USD (Model A034)

Citation: Tamron's latest telephoto zoom combines high-quality optics with a constant f/4 maximum aperture, fast and silent autofocus, and optical stabilization, all at a fraction of the cost of equivalent lenses.

It delivers impressively sharp images with minimal aberrations, along with attractive background blur. Relatively lightweight, its moisture-resistant construction should also appeal to photographers who regularly shoot outdoors. Providing a very attractive balance between image quality, robustness and portability, it's a great choice for enthusiast photographers.



TAMRON VIP CLUB

TAMRON USA VIP CLUB

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

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

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

| | SILVER MEMBERSHIP | GOLD MEMBERSHIP | PLATINUM MEMBERSHIP |
|---------------|-------------------|-----------------|---------------------|
| Magazine | ✓ | ✓ | ✓ |
| Lens Cloth | ✓ | ✓ | ✓ |
| Notebook | ✓ | ✓ | ✓ |
| Pin | ✓ | ✓ | ✓ |
| Contest | ✓ | ✓ | ✓ |
| Rebate | \$50 | \$75 | \$100 |
| Repair | 10% | 15% | 20% |
| T-shirt | | ✓ | ✓ |
| Cap | | ✓ | ✓ |
| Klean Kanteen | | | ✓ |
| Vest | | | ✓ |
| Summit | | | ✓ |

The rewards shown are applicable for 2019 club members to be announced in February 2019.



© Glynn Lavender



© André Costantini

Optimum Image Quality Coupled With Maximum Portability 17-35mm F/2.8-4 Di OSD (Model A037)

High quality photos anytime, with the most compact and lightest full-frame, ultra-wideangle zoom lens in its class.*

From the 35mm standard wideangle for user-friendly snapshot photography, to the ultra-wideangle 17mm used for professional landscape photography, this lens meets a wide variety of your needs and yet still offers amazing portability at only 3.5" long and just 16.2 oz. And with a Minimum Object Distance (MOD) of only 11", opening the aperture while approaching the subject lets you blur the background. The lens features Fluorine Coating and Moisture-resistant construction and is compatible with the Tamron Tap-In Console. Designed for Canon and Nikon full-frame and APS-C DSLR cameras.

*Among ultra-wide-angle zoom lenses using an F-stop faster than F/4 for 35mm full-frame DSLR cameras. (As of July 2018: Tamron)



Our Flagship Ultra-Wideangle Is Reborn SP 15-30mm F/2.8 Di VC USD G2 (Model A041)

Infinitely clear images, high quality AF and enhanced image stabilization bring out the intrinsic potential of the lens.

The new model A041 high-speed F/2.8 ultra-wideangle zoom utilizes specialty glass materials and aspherical lens elements that further minimize distortion and lateral chromatic aberration. The lens has triple lens coatings consisting of the newly developed AX (Anti-reflection eXpand) Coating, plus eBAND (Extended Bandwidth & Angular-Dependency) and BBAR (Broad-Band Anti-Reflection) Coatings, which combine to provide sharp and clear images—even in peripheral areas. With its Dual MPU system, the lens provides highly precise autofocus and powerful VC performance. Moisture-resistant construction, a new highly durable Fluorine Coating, and Tamron Tap-In Console compatibility round out this new model. Designed for Canon and Nikon full-frame and APS-C DSLR cameras.



PRO TIPS FOR MEMORABLE FAMILY PORTRAITS

Portraits of your loved ones—your spouse, children, even extended family—serve as reminders of special moments in time that you can cherish through the years.

Whether you're looking to take a classic portrait of your child that will endure on your living room wall, or a group portrait you can use for your next holiday card, our experts offer suggestions for how to capture fun, natural photos that showcase each family member's unique personality and the deep connection you all share.



©Teal Garcia



© Michael Gilbert



© Aaron Anderson

1 Experiment with different lenses for portraits that fit your style

The Tamron 24-70mm F/2.8 VC G2 lens is an especially versatile high-speed zoom for portraits (especially for backlit photos), while the 35mm, 45mm, and 85mm primes, with their maximum F/1.8 aperture, offer you the ability to beautifully isolate your subject from the background. Meanwhile, the 15-30mm VC G2 can lend a sense of place to enhance your subject's storyline.

2 Set your camera for "P" mode and Auto ISO

When you're looking for those magic moments that will result in the best portraits, you want to be focusing on your subjects, not your camera settings. By letting your camera take care of some of the legwork for you, you won't have to worry about missing a shot.

3 Seek out the best light

Start paying attention to what rooms offer the best lighting, and at what times of day. That way, when the kids are occupied with an activity at that particular time, you'll know that's an ideal time to start capturing those moments. A large, soft light source is recommended, whether it's a large window or a flash bounced onto a white wall—this type of light source will provide even, beautiful lighting to illuminate your portrait. By positioning the flash off to the side (45 to 90 degrees), the resulting falloff will give your subject dimension.

4 Play around with the lighting you do have

Backlighting can add interest to photos, especially right before sunset, when your subjects are bathed in gorgeous golden tones. One tip for backlighting is to overexpose a bit to make sure your subjects are lit properly, and always use manual settings in these cases so you can control what your camera does. Also, you don't have to break the bank to enhance the light—get a little crafty by using, say, a white baby blanket as fill, or white paper towels as reflectors.

CONTRIBUTING PHOTOGRAPHERS:
AARON ANDERSON, ANDRÉ COSTANTINI, TEAL GARCIA,
MICHAEL GILBERT, MARCIE REIF, TARA RUBY



© Marcie Reif



© Aaron Anderson

5 Pay attention to styling

Elements such as hair and clothing contribute to the feel of the image. The color palette you choose for clothing (and for your background) is an important consideration, though there isn't a correct combination per se. By sticking with simple, muted colors and patterns, the focus remains on your subject; neutral tones also add a polished look to group photos. If you're taking portraits for holiday cards, consider incorporating winter-themed hats or pajamas to inject festivity into your images.

6 Simplify the background

It may be tempting, especially if you're taking portraits for holiday cards, to find a background that complements the "theme" you have in mind—and that can definitely be desirable, in some cases. But by finding as clean a background as possible, you'll ensure your image serves as a more "timeless portrait" instead of merely a "holiday picture."

7 Use shallow depth-of-field to focus your viewers' attention

Family photos are often shot at F/11 to ensure every element is super-sharp, but that might not always be the desired effect. Many times you'll be taking pictures where there are distracting elements lying around, especially if you're shooting in your own home (admit it—we all have some clutter). An easy way to eliminate those distractions is to shoot wide open (say, F/1.8) and throw the background completely out of focus.



© André Costantini



© Michael Gilbert



© Aaron Anderson



© Teal Garcia

8 Don't be afraid to "manufacture" moments

After you guide your subjects to where the best light in the room is, get a couple traditionally posed shots, but then instruct them to do an activity that takes their mind off of having their picture taken. Sure, it's kind of a setup, but the best portraits often emerge out of moments like these, when your subjects relaxed and having fun.

9 Draw out natural expressions

Interact with your subjects by entertaining them and capturing their reactions. It may require you to take more images than you're used to, but going through a few more frames to select one that feels natural is worth the extra effort. Asking children to dance, jump, or even run is one way to make sure they're having fun during the photo session, which will guarantee you more smiles. It also helps if you can get the youngest children in the group to open up. Ask the parents what their child's favorite things are, bring those subjects up at the opportune moment, and start taking pictures.

10 Not every photo needs smiling faces staring directly into the camera

Capture candids where you can't even see your subjects' faces—perhaps a little girl nestling her head into her mother's shoulder. Or focus on other parts of the body altogether and work in some of the environment at the same time with a wide-angle lens: For instance, if you live near the beach, take a photo of your little ones' toes in the sand. That allows you to capture your location, as well as the size of their tiny feet while they're still small.



© Marcie Reif



© Marcie Reif

11 Switch from typical vantage points.

Most portraits of children are from the perspective of an adult, which usually means an adult's view, looking down on a child. Change that up by either positioning yourself with your camera at the same level as the child, say, or even getting on your back and having the child looking down on you.

12 Include extended family

Don't forget that families are more than just moms and dads—incorporate grandparents into these moments. And whether you have three people in the photo or 10, don't shy away from pulling everyone in close. Many people feel like extended family portraits need to spread across a wide expanse, but emphasize a family's ties by keeping them close together and filling the frame as much as possible with their expressions

13 Don't forget to get Mom in the picture

Let's face it, moms do much of the photo-taking. If you're that person, hand over the camera once in a while and get in the picture yourself. Keep it simple: Just bring your little ones up to your level and hold them, hug them, tickle them—whatever it is that feels natural will result in photos that are also natural.



© Marcie Reif



© Tara Ruby



© Tara Ruby

TOP FEATURES OF THE 17-35mm F/2.8-4 Di OSD

Superbly small, ultra-wideangle zoom delivers astounding IQ

Incredible image quality in a super-small package, the new Tamron 17-35mm zoom will suit you to a tee. At barely 3.5-inches (90mm) in length and just a hair over 16-ounces (460g), this versatile lens is the smallest and lightest ultra-wideangle zoom in its class.

For once photographers can have the convenience of a single compact lens that seamlessly replaces all of the traditional wide-angles: 17mm, 21mm, 24mm, 28mm and 35mm, together in one sharp optic that is light enough to carry all day with ease.

Brilliant design, brilliant images

Tamron's 17-35mm F/2.8-4 Di OSD uses four LD (Low Dispersion) lens elements to minimize axial chromatic and other aberrations, and two GM (Glass Molded Aspherical) lenses to assure crisp sharpness and contrast from edge to edge—even at the corners. Because wide-angle designs are inherently more prone to internal reflections that can mute contrast and make colors muddy, Tamron rigorously utilizes proprietary

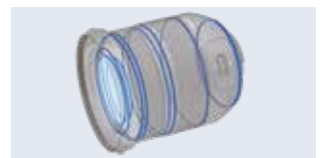


*Varies between camera bodies

HIGHLIGHTS IN FOCUS: 17-35mm F/2.8-4 Di OSD



Circular aperture to produce a smooth-edged bokeh
A 7-blade diaphragm is configured to retain a smooth, circular-shaped aperture opening even when stopped down by two stops from the wide-open aperture producing a smooth-edged bokeh in background light spots and avoids rugged aperture geometry.



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.



OSD Autofocus
OSD (Optimized Silent Drive) enables both excellent AF speed and drive noise reduction, making the lens perfect for video use.



Tap-In Console Compatible
The TAMRON TAP-in Console, an optional accessory product, provides a USB connection to a personal computer, enabling users to easily update a lens's firmware as well as customize features including fine adjustments to the AF.



ghosting analysis simulation to assure optimal performance and protection against backlighting problems generated by strong light sources. In addition, Tamron's legendary BBAR (Broad-Band Anti-Reflection) Coating further reduces reflection and minimizes ghosting and flare. The net result is a sharper, clearer image with better color saturation.

Silence like you've never heard

The new 17-35 ultra-wideangle zoom uses an AF drive system that's constructed with a newly developed OSD (Optimized Silent Drive) to ensure silent operation. This is especially important when shooting high quality video with a DSLR, where even slight AF noise can degrade audio quality. In addition, the enhanced AF drive focuses faster and delivers improved overall performance and greater tracking accuracy.

*Among ultra-wideangle zoom lenses using an F-stop faster than F/4 for 35mm full-frame DSLR cameras. (As of July 2018: Tamron)

Tamron has your back—and your front element!

By incorporating multiple leak-proof seals at strategic locations throughout the lens barrel, the designers have created a lens that provides a higher level of moisture resistance and greater protection against the infiltration of dampness and dust.

The front surface of the lens is coated with a durable, grime-resistant, protective fluorine compound that is water- and oil-repellant. This makes it safer to wipe and easier to keep the front surface clean—and makes it significantly less vulnerable to damage caused by dirt, dust, moisture and fingerprints.



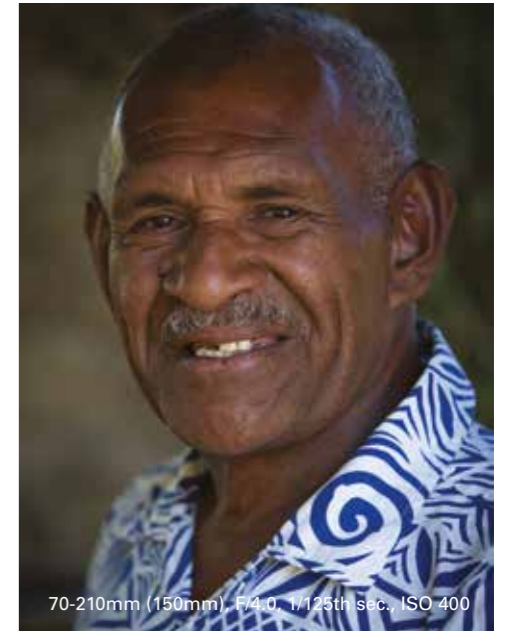
NEW 17-35mm F/2.8-4 Di OSD

| | |
|-------------------------------|--------------------------|
| Model..... | A037 |
| Focal Length..... | 17-35mm |
| Max. Aperture..... | F/2.8-4 |
| Angle of View (diagonal)..... | 103°41' - 63°26' |
| Optical Construction..... | 15 elements in 10 groups |
| MOD..... | 11 in |
| Max. Mag. Ratio..... | 1:4.9 |
| Filter Size..... | ø77mm |

| | |
|---------------------------|-----------------------------|
| Max. Diameter..... | ø3.3" |
| Length*..... | 3.6 in (CAN) / 3.5 in (NIK) |
| Weight..... | 16.2 oz. (CAN & NIK) |
| Aperture..... | 7 (circular diaphragm) |
| Min. Aperture..... | F/16-F/22 |
| Standard Accessories..... | Lens Hood, Lens Caps |
| Compatible Mounts..... | Canon and Nikon |

FIJIAN FORAYS

Glynn Lavender wades deep into the waters of the South Pacific with his **Tamron 70-210mm Di VC** and **17-35mm Di OSD** lenses.



70-210mm (150mm), F/4.0, 1/125th sec., ISO 400

Glynn Lavender has been taking pictures since he was thrown out of school at the age of 15 for being "disruptive" and forced by his mother to take a job in a camera store. "It may have been a genius move on my mom's part," he laughs. Now, nearly four decades later, Glynn has served as president for the Digital Imaging Marketing Association and is known throughout his native Australia and the US for photo workshops and tours that span the globe.

His most recent journey was of a more personal nature: a 12-day family vacation. "I travel for work all the time, so this was an opportunity to go somewhere solely to share experiences with my 7-year-old and 11-year-old daughters," he says. "It wasn't supposed to be about the photography. I only brought the camera gear I brought because of the small size of the lenses I packed."

Those lenses were the new Tamron 70-210mm Di VC and 17-35mm Di OSD, which proved a major contrast from the equipment he usually lugs around. "My camera gear regularly weighs in excess of 30 pounds," he says. "The 17-35 and 70-210 were small and compact, and they covered the majority of perspectives that I'd regularly want on a trip like this. On a holiday where the main objective is family fun time, carrying around one body and two small lenses in my bag with sunscreen and towels allowed me to pull out my gear and grab some quick, quality shots without interrupting that family time too much."



70-210mm (119mm), F/4.0, 1/500th sec., ISO 800

"THE MOST IMPORTANT THING IN PEOPLE PHOTOGRAPHY IS TO BE A PERSON FIRST, A PHOTOGRAPHER SECOND."

Glynn and his family arrived at their resort early on the island of Viti Levu, so they killed a couple of hours by exploring the village of Votua LaiLai. The compact, lightweight 17-35 proved an ideal lens for that brief walk-around. "Out on a rocky outcrop in the lagoon, I spotted a young boy fishing," he says. "While I was taking pictures, he suddenly tugged on his line and plunged into the lagoon. Thinking he was about to haul in a fish, I jumped in up to my waist, still dressed in the clothes I wore on the plane. Turns out his line was simply caught on coral, but his joyful bouncing around made for some terrific images."

The challenge here for Glynn was standing barefoot on broken coral and sharp rocks to get the image, all while hoping not to fall in and destroy what little gear he'd brought with him. "Getting the camera down to water level also meant keeping an eye out for slightly higher waves so that my camera didn't take a bath," he said. "Some photographers are reluctant to get themselves into uncomfortable situations for a shot, but that's sometimes

where you find the best perspectives and angles."

Glynn also found himself chest-deep in a pool underneath a waterfall for one of his next images of a kid jumping into the water below. "It was the only position possible to get a decent angle on the falls," he says. "The two biggest risks were the uneven ground underfoot and the splash from the kids diving. I also took this shot with the 17-35, because there's something magical in using an ultra-wide lens for this type of image. It forces you to get close to the action. It helped that there were multiple kids jumping and diving, because I had ample chance to secure my position, set up my exposure, and work on my timing with some practice shots."

Because Glynn is primarily a people photographer, he's constantly on the lookout for locals to connect with. "The most important thing in people photography is to be a person first, a photographer second," he says. "You can't just jump in front of strangers and start shooting and expect the experience

to be good for both you and your subject. The great war photographer Robert Capa said, 'If your photos aren't good enough, you're not close enough,' and that isn't just about filling the frame—it's also about understanding your subject. If you spend even just a couple of minutes observing someone, chatting with them, and sharing some human interaction, that will enhance your photos and lead to a more enjoyable experience for both you and your subjects."

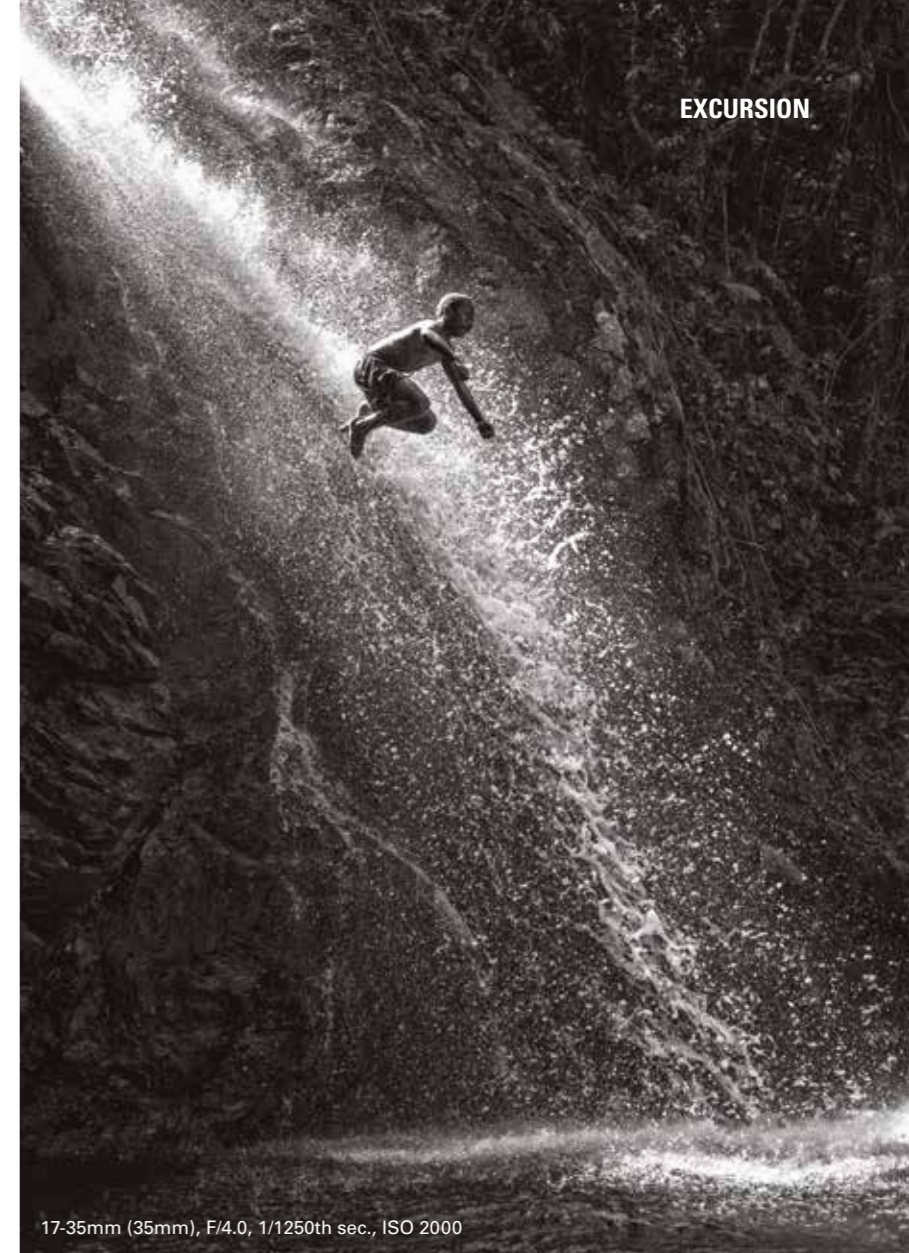
One of the delights of Glynn's trip was to watch his own two girls playing with the village children. "There was a language barrier, but there's no barrier when it comes to fun," he says. "I took a photo of this one young boy who was pretending he was a superhero by draping a fabric banner around his shoulders as a cape. The kids were jumping off a rock wall onto the sand, and the cape represented that classic childhood dream of being able to lift off from their current situation and take on the world. I used the 70-210 lens here to isolate the boy from his surroundings and make the image just about his happiness in the moment."

A woman named Adi befriended Glynn, and her daughter, Mia, became one of his favorite models. "When photographing children, I like to get low, get wide, and shoot up at them," he says. "This elevates them a bit and offers them a little more strength than we're accustomed to seeing children with. Shooting wide like this also brings in a lot of the sky, which can add a certain amount of drama to your image if there are eye-catching clouds, like there are here in the photo with Mia."

Glynn also had the chance to take a portrait of a villager named Tui, who was a worker at his resort. "Tui was happy to pose for a couple of photos taken with the 70-210," Glynn says. "Using the 210mm focal length helped me to eliminate the distracting background, meaning I was able to create an image that didn't look like it was taken in the lobby of a resort."

While conversing with Tui, Glynn also discovered he provided clothing to mountain villagers and outer islands far off the beaten path. "My children were moved, and so together with their scout troop, they're now running a clothing drive to help Tui get that clothing to other locals," Glynn says. "There's nothing like travel to open your children's eyes to the world and inspire them to help."

It wasn't always portrait opportunities Glynn stumbled upon. "In travel photography, you have to be able to bounce back from disappointments and accept what presents itself to you," he says. "One of the



17-35mm (35mm), F/4.0, 1/1250th sec., ISO 2000



17-35mm (17mm), F/8, 1/250th sec., ISO 100

villagers kindly offered to take me around on my last afternoon there to introduce me to some elders. However, the person I was set to photograph wasn't there."

Somewhat dejected, Glynn walked through the seemingly deserted village in the hopes of finding someone to photograph—and ran into one man having his afternoon smoke. "I asked to take his portrait, which he gladly agreed to, and it was while I was holding my camera to see the images when I noticed his hands, which were well-worn from years of work," he says. "He agreed to let me photograph his hands, which I captured with the 70-210 at F/4 to isolate his fingers and that hand-rolled cigarette."

A similar situation arose when Glynn headed out early one morning to capture the sunrise. "My expectation was to find an empty pier with clouds lit by the sunrise reflecting on the water," he says. "The reality was a breeze that removed all chance of reflections, and a cloudless sky, meaning no dramatic sunrise for me."

Instead, Glynn found Pastor Sammi, net-

fishing with his sons near the pier. "He only fishes in that spot about once a month, so it was a bit of serendipity to find him there," Glynn says. "All of a sudden, what had looked like a bust for me became a stroke of luck. After chatting with them at some length, they felt comfortable enough for me to get up close with the 17-35. Using the net and the pier as opposite, oblique lines helped lend symmetry to the image."

Glynn often likes to incorporate human forms as silhouettes into his photos to offer a scale that may be easier for our eyes to register. "In this final photo of Pastor Sammi and his sons, we can't see their faces, so the picture isn't really about them specifically—it's more of a generality of people situated in a particular place," he says. "The main challenge with a photo like this, as with most travel photography, is the ability to react to opportunity fast enough. You often don't realize there's an image to be had until you're in the middle of it. Your ability to react, have the right lens on, be in the right spot, and have the right settings will determine if you get the shot or not."

ABOUT: GLYNN LAVENDER



Glynn Lavender, owner of Creative Photo Workshops is well known both in Australia and the USA for his 35+ year involvement in the photo industry and brings passion for teaching photography to every event. Glynn's goal is to cut through the technical jargon of photography and get to the heart of what's important – capturing great images everywhere we go and every time we pick up our camera. Glynn leads international photography tours and training events to places such as Bangladesh, India, USA, Africa, Myanmar and many others with USA based Discovery Photo Tours.



17-35mm (17mm), F/4.0, 1/250th sec., ISO 400



17-35mm (17mm), F/8, 1/200th sec., ISO 100

"IN TRAVEL PHOTOGRAPHY, YOU HAVE TO BE ABLE TO BOUNCE BACK FROM DISAPPOINTMENTS AND ACCEPT WHAT PRESENTS ITSELF TO YOU."



70-210mm (210mm), F/4.0, 1/250th sec., ISO 400

NEW 17-35mm F/2.8-4 Di OSD



| | |
|-----------------------|-----------------------------|
| Model | A037 |
| Focal Length..... | 17-35mm |
| Max. Aperture..... | F/2.8-4 |
| Angle of View | 103°41' - 63°26' |
| Elements/groups | 15/10 |
| MOD | 11 in |
| Max. Mag. Ratio..... | 1:4.9 |
| Length..... | 3.6 in (CAN) / 3.5 in (NIK) |
| Weight..... | 16.2 oz. (CAN & NIK) |

NEW 70-210mm F/4 Di VC USD



| | |
|-------------------------------|-----------------------------|
| Model | A034 |
| Focal Length..... | 70-210mm |
| Max. Aperture..... | F/4 |
| Angle of View (diagonal)..... | 34°21' - 11°46' |
| Elements/group | 20/14 |
| MOD | 37.4 in |
| Max. Mag. Ratio..... | 1:3.1 |
| Length..... | 6.9 in (CAN) / 6.8 in (NIK) |
| Weight..... | 30.3 oz (CAN) / 30 oz (NIK) |

An unusual experience for Tamron pro Philip Ruopp: He took an **18-400mm ultra-tele all-in-one zoom** with him on holiday to the USA – and showed everything the travel zoom can do.

THE STARS OF NEW YORK

Tamron 18-400 mm f/3.5-6.3 Di II VC HLD · 18mm · 15 sec. · f/11 · ISO 200

Pro photographer Philip Ruopp admits he was a bit sceptical when he and his friend Sebastian Feurle flew to the USA with just one lens. “Usually, I’d take a rucksack full of equipment. At least two full-format cameras, and then several SP prime lenses and fast SP zoom lenses from Tamron,” he explains – and looks questioningly at the handy camera-lens combination he is holding: an APS-C DSLR and a Tamron 18-400mm f/3.5-6.3 DI II VC HLD. “I’ve never shot with a travel zoom and I’m really excited to see whether it really meets my high expectations.”

A few days later in New York, their initial worries are put to rest. Ruopp and Feurle have the first few great pictures in the bag and they’re impressed. A love for photography connects the pair and Feurle is hoping for a few exclusive expert tips after the trip to take his photography to the next level.

To focus the process and not randomly stab at the endless selection of subjects, the two have set the following goals for their photography: They have chosen black and white, (advertising) signs and night shots – and they’re on photo tour in the urban canyons not just in the day, but in the evenings as well. “The 18-400mm gives me more freedom, which I enjoy,” says Ruopp. “It makes us much more flexible on the road than when I take my professional equipment with me. And the image quality of the megazoom is impressive as well.”

The pictures the two took are testament to that, some of which were taken under very difficult lighting conditions. Even the night shots with relatively long exposure times are still sharp. “The image stabilization is great,” says Ruopp. “It meant we could take sharp shots free hand even with a 1/4 second

“THE 18-400MM GIVES ME MORE FREEDOM. I ENJOY THAT A LOT.”



220mm · 1/40th sec. · f/6 · ISO 250



27mm · 1/500th sec. · f/5.6 · ISO 250



18mm · 1/200th sec. · f/4 · ISO 200



18mm · 1/30th sec. · f/4 · ISO 250

exposure.” That can be seen in the picture results of the USA trip. Because the megazoom covers such a wide range of focal lengths, they managed to realize lots of their ideas for photographs. “As well as our black and white series, we decided to take a series of pictures with the lit-up neon signs in different colours,” says Ruopp. “This is exactly where the longer telephoto focal lengths proved helpful, even if we rarely use the full, enormous potential of the effective 600mm focal length (35mm format) for our type of photography in the city.”

Ruopp and Feurle’s photos showed us one thing more than anything else: High-quality pictures can be taken even with a “travel zoom” if you



27mm · 1/15th sec. · f/4 · ISO 100



38mm · 1/8th sec. · f/4 · ISO 500

PHOTOS: PHILIP RUOPP & SEBASTIAN FEURLE



18mm · 1/4th sec. · f/4 · ISO 500

know how to set the lens properly. "I actually just took photos and didn't think about it too much. If you overthink it, you lose the relaxed atmosphere that is so important to take good pictures."

Ruopp changed to M mode for the night shots, controlling the exposure manually. Most of the pictures were taken slightly stopped down because the image quality is usually a bit better than with the aperture fully open. "The automatic setting would over-expose the picture. Manually controlling the exposure lets me stop the lights whiting out," Ruopp explains. "With the aperture at f/4, the light sources can be seen clearly."

Ruopp and Feurle's conclusion at the end of their USA trip with the ultra-telephoto? Fuerle is satisfied because he has

learnt a lot from his friend. And Ruopp is happy because he got to travel light. The 18-400mm pleasantly surprised him both with its sharpness and its features, including VC image stabilizer and HLD autofocus motor, he says. "It's perfectly suited as an all-purpose lens, and not only because of its enormous range of focal lengths."

*"THIS LENS
COMBINES
THE ART OF
PHOTOGRAPHY
WITH THE JOY
OF TRAVELLING."*



35mm · 1/60th sec. · f/4 · ISO 320



18mm · 1/125th sec. · f/5.6 · ISO 160

**TAMRON 18-400mm Di II VC HLD
22.2X All-In-One™ Zoom**

Tamron's 18-400mm ultra-tele 22.2X all-in-one zoom lens is perfect for travel photography of sweeping landscapes, neon-lit cities, wildlife and portraits, and even capture beautiful close-up details. The power of ultra-telephoto. The versatility of all-in-one.



**BEST
TRAVEL
ZOOM
EVER!**

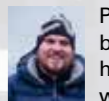


- Weight 25oz.
- Length 4.9 inches
- Filter Diameter ø79mm
- MOD 17.7 inches



65mm · 1/8th sec. · f/4.8 · ISO 800

**ABOUT:
PHILIP RUOPP**



Philip Ruopp, born in 1982, has been working as a sports and advertising photographer for more than 15 years. He is based in Laichlingen, Alb-Donau-Kreis. From there, he travels around the globe for action-packed shoots for a variety of clients. www.philip-ruopp.de

PHOTOS: PHILIP RUOPP & SEBASTIAN FEURLE

DAVID AKOUBIAN



David Akoubian is a nature photographer based in the mountains of North Georgia in a place called Bear Woods. David has worked over the past few years to return his property to a more natural environment that will serve to attract birds to his "studio". When not traveling David spends time on the back porch with his camera and SP 150-600mm Di VC USD G2 lens having a cup of coffee and just being a bird nerd.



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



LET'S FIGHT

Pro photographer Oliver GÜTH ventures into the boxing ring. Along for the ride: the new, powerful Tamron **SP 24-70mm f/2.8 G2**.



SP 24-70mm f/2.8 G2 · 52mm · 1/160 sec. · f/4 · ISO 200

PHOTO: OLIVER GÜTH

Clear the ring! During his action photoshoot, Oliver Güth doesn't linger in the boxing ring for long – instead, he goes straight into striking range. Jab, jab, jab. Capturing exciting moments with high frequency, that is the Cologne sports photographer's speciality; in the ring, he trusts completely in his new workhorse, the SP 24-70mm f/2.8 G2.

High resolution and quick autofocus – Güth is enthusiastic about the precision of the universal lens. "The zoom from 24mm to 70mm offers me exactly the range of focal lengths I use the most in my everyday routine," he explains. "That means both dynamic reportage shots from a short distance away and close-up portraits are a success, with great background blur."

It is in sports and action photography that Güth really values the variable focal length. "Unlike in fashion or advertising, here I have to react lightning-quick to unpredictable movements. It helps enormously with this if I can adjust the focal length and capture every moment."

Universal reportage wizard

But it was the imaging quality of the SP 24-70mm G2 that was the deciding factor for Güth. "The image quality is absolutely comparable with that of a prime lens and that's really cool. Before, I would have had to change the lens to change from 28mm to 50mm – that was risky because the shooting could lose dynamism that way. Today, I do everything with the 24-70mm and only have to turn the zoom ring to change the focal length."

The high optical quality is not the only argument for Tamron's new standard zoom, however. "The combination of the high-speed f/2.8, quick autofocus and VC image stabilizer over five stops is just unbeatable," says the professional. "In situations without a flash, the stabilizer is indispensable. It gives me more creative leeway. It means I can use the entire zoom range including the telephoto range to realize various subjects. I just have much more freedom with this lens and can concentrate better on the subject."

The SP 24-70mm f/2.8 G2's short minimum focusing distance of just 38cm is useful to Güth as well: "It means I can get right up close to the details



SP 24-70mm f/2.8 G2 · 48mm · 1/160 sec. · f/4 · ISO 200

"THE COMBINATION OF HIGH SPEED, QUICK AUTOFOCUS AND THE IMAGE STABILIZER IS UNBEATABLE."



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

| | |
|-------------------------------|-------------------------------|
| Focal length (35mm) | 24-70mm |
| Angle of view | 84°-34° |
| Largest aperture | f/2.8 |
| Aperture blades | 9 |
| Elements/groups | 17/12 |
| Minimum object distance | 15 in |
| Max. image ratio | 1:5 |
| Image stabilizer | 5 stops* |
| Filter diameter | Ø 82mm |
| Length | 4.3 in (NIK) / 4.4 in (CAN) |
| Weight .. | 31.7 oz (NIK) / 31.9 oz (CAN) |

* CIPA standards.

– I'd have had to change the lens for that before. So I can shoot a whole story with just one lens."

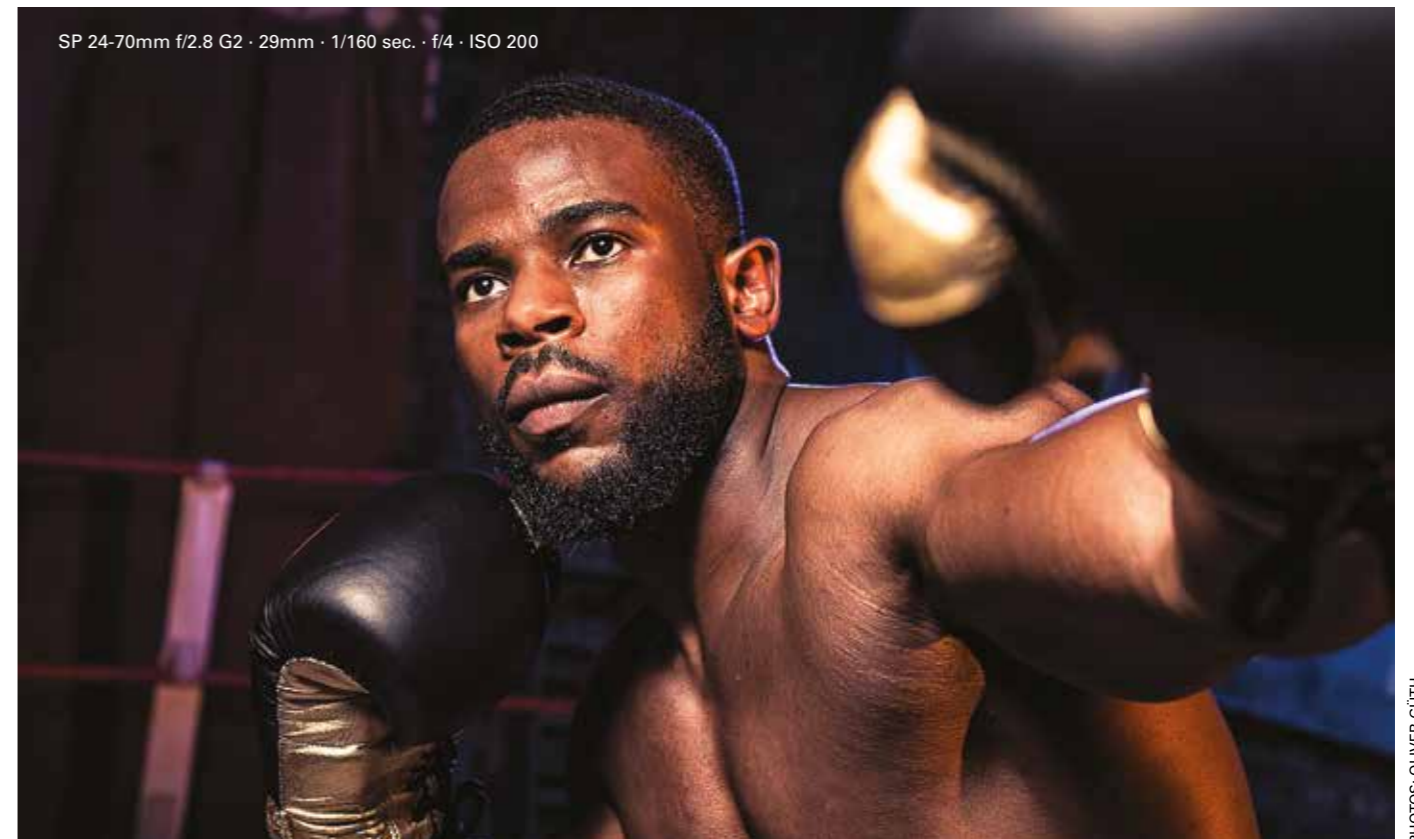
But it's not only the sports photographer who is happy with the performance of the fast standard zoom. His customers are more than happy with the results too. They can magnify sections of his photos much more because they are so sharp. "The focal length I have gained gives my customers more flexibility in choosing the right format," says Güth. "In the end, we're both happy."



SP 24-70mm f/2.8 G2
29mm · 1/160 sec. · f/4 · ISO 200

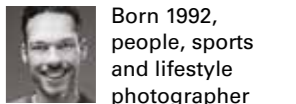


SP 24-70mm f/2.8 G2
55mm · 1/60 sec. · f/2.8 · ISO 200



SP 24-70mm f/2.8 G2 · 29mm · 1/160 sec. · f/4 · ISO 200

ABOUT: OLIVER GÜTH



Born 1992, people, sports and lifestyle photographer in Cologne. His focuses include sports and action, advertising and industrial photography. Güth passes on his extensive knowledge to interested photographers in workshops.

www.oliver-gueth.com

TOP FEATURES OF THE SP 15-30mm F/2.8 Di VC USD G2

Tamron upgrades its legendary ultra-wideangle zoom lens.

The SP 15-30mm F/2.8 Di VC USD (Model A012) is a high-quality F/2.8 ultra-wideangle zoom lens for use with full-frame DSLR cameras that has been lauded by photography enthusiasts throughout the world. To further enhance this legacy of high-quality optics, new functions have been added to create the next generation model, the SP 15-30mm F/2.8 Di VC USD G2 (Model A041). Incorporating an XGM (eXpanded Glass Molded Aspherical) lens element as well as multiple LD (Low Dispersion) lens elements provides high definition images throughout the entire zoom range.

The newly developed AX Coating enables sharp images

A new revolutionary AX (Anti-reflection eXpand) Coating is accomplished through Tamron's proprietary deposition technology that addresses the difficulty of applying uniformed coating using existing technology. Now



*Varies between camera bodies

HIGHLIGHTS IN FOCUS: SP 15-30mm F/2.8 Di VC USD G2



Ultra-optimized optics create yet another incredible image

By utilizing specialty glass materials and aspherical lens elements in the new Model A041, Tamron's engineers have further minimized the distortion and lateral chromatic aberration that can be an issue with wide-angle shooting.



the coating can be applied uniformly edge to edge, even if the convex surface has a strong curvature. As a result, the reflectance and color rendition at the peripheral part of the element is the same as the center. The new AX Coating, which is especially effective for wide-angle lenses that tend to let in harmful light from peripheral areas, effectively minimizes ghosting and provides outstanding uniform image clarity.

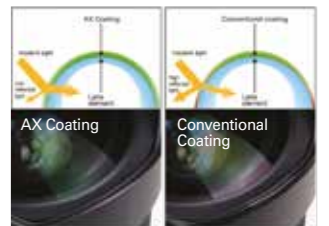
A great AF performance and image stabilization bring out the lens's optical performance

In order to engage the full optical performance of the lens, it is essential to control the slightest blur and precise focusing. In this respect, the lens applies a Dual MPU (Micro-Processing Unit), which includes two dedicated MPUs, one for lens system control including AF, and the other for vibration compensation processing. AF speed and precision have been enhanced and

image stabilization has been vastly improved, reaching 4.5 stops according to CIPA standards. Even for handheld shooting, the blur that often arises in low-light conditions is effectively controlled. This enables sharper images over a wide range of photographic situations, including indoor and outdoor shots as well as landscape photography at stopped-down aperture settings.

New Fluorine Coating for improved durability

The durability of the front element coating is greatly improved with the development of new Fluorine Coating. With the new fluorine compound that has excellent water- and oil-repellent properties, the lens surface is much easier to wipe clean and less vulnerable to damaging effects of dirt, dust, moisture, and fingerprints, and enabling your important lenses to be continually protected on a long-time basis.



The newly developed AX Coating enables sharp images

Coupled with BBAR and eBand coatings, the AX provides unsurpassed suppression of ghosting and exceptionally clear images edge to edge.



The rear filter holder enables greater creative flexibility

Attach gelatin filters to the rear side of the lens with the new rear filter holder (for Canon EF-mount only).



Tap-In Console Compatible

The TAMRON TAP-in Console, an optional accessory product, provides a USB connection to a personal computer, enabling users to easily update a lens's firmware as well as customize features including fine adjustments to the AF.



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

| | | | |
|-------------------------------|--------------------------|---------------------------|--|
| Model..... | A041 | Max. Diameter..... | ø98.4mm |
| Focal Length..... | 15-30mm | Length*..... | 5.7 in (CAN) / 5.6 in (NIK) |
| Max. Aperture..... | F/2.8 | Weight..... | 39.2 oz. (CAN) / 38.8 oz. (NIK) |
| Angle of View (diagonal)..... | 110°32'-71°35' | Aperture..... | 9 (circular diaphragm) |
| Optical Construction..... | 18 elements in 13 groups | Min. Aperture..... | F/22 |
| MOD..... | 11 in | Standard Accessories..... | Integrated flower-shaped hood, Lens Caps |
| Max. Mag. Ratio..... | 1:5 (f=30mm) | Compatible Mounts..... | Canon and Nikon |

A DEEPER CONNECTION

Nicky Woo uses her Tamron **100-400mm VC lens** to reach further into the lives of her documentary subjects in Zanzibar.

When Nicky Woo started her studies, photography wasn't originally in her sights. She was a psychology major, but after taking a slew of electives in her senior year—including film editing, acting, and photography—Nicky saw a different path as her destiny. "I realized then that there was no way I could sit in an office all day," she says.

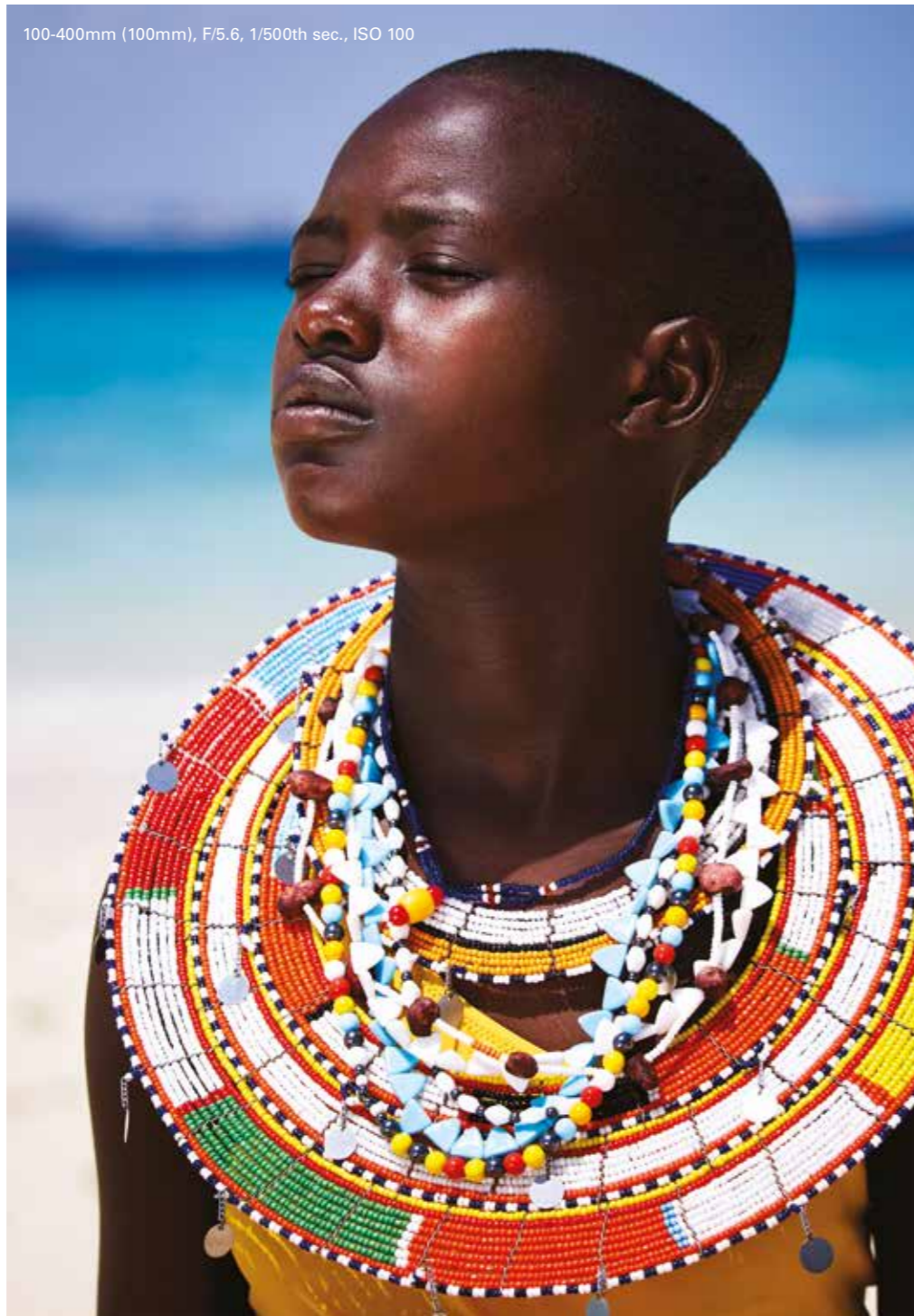
After a stint at fine-art school in San Francisco, Nicky started attending the Parsons School of Design, where she's now a visiting professor. Although she started out in more commercial genres, Nicky now specializes in documentary photography and splits her time between New York City and East Africa. She recently received a Reuters grant to document the intersection of Western-style medicine and witchcraft in Tanzania. Read on for details on the evolution of her photography, her recent trip to Zanzibar, and how she manages living and working on two continents.

How did you end up doing documentary photography?

Woo: I started out creating more politicized conceptual work in art school. But even though I was working with concepts that were incredibly interesting, I didn't feel connected with it. When I moved back to New York, I realized how much I loved portraits, and so I started taking lighting and portraiture classes.

From there I began taking celebrity portraits, as well as dabbling in a little fashion work here and there. I did that for about nine years. Yet I was so uninspired. Most of the time I was just hustling for work, and then when I got the work, I was phoning it in. A photo editor friend once told me she felt that I wasn't really present in a lot of those earlier images.

When I finally switched over to documentary photography, I realized I was much more interested in portraits of real people who weren't used to



100-400mm (100mm), F/5.6, 1/500th sec., ISO 100

"I START TO FALL IN LOVE WITH MY SUBJECTS OVER TIME, BECAUSE THAT'S WHEN YOU GET TO SEE THEIR BEAUTY AND HUMANITY SHINE THROUGH."

being in front of a camera. I cared more about getting it right, and there was an empathy and connection we shared that had been lacking when I was doing other kinds of image-making.

Define your documentary photography style.

Woo: I'm a documentary photographer. There's a bit of gray area between photojournalism and documentary work, but I'd say with documentary projects, you stay with your subjects longer. You're often not getting a story in a day, or even a week. I enjoy learning how the narrative blossoms during my stay. Hopefully what's really coming across in my images is that love—as I start to really connect with my subjects over time, because that's when you get to see their beauty and humanity shine through. I'm trying to translate that through my lens, so others can witness it.

How did Africa come into the picture?

Woo: It was a fluke. I was on holiday in Kenya when I found out the company I'd been working for had folded. All I had was my iPhone with me, and I just started taking pictures because I was in awe with the gorgeousness around me every day. I was just putting the photos on Instagram at that point. As my following grew, I slowly started to recognize that this was what I wanted to do.

How much time I now spend in New York City and East Africa depends. Last year, for instance, I was in Tanzania for 11 months, but this year I started teaching at Parsons, so I came back to America much sooner. And it's so different in both places: In New York, it's a constant hustle and bustle, yet you often end up walling yourself off to deal with all that hecticness. In Africa, it's the exact opposite. People will just walk into your house to have a chat or ask you a question. I love that balance, of living in two such different places.

PHOTOS: NICKY WOO

Do you stay with a group when you're in Africa or are you solo?

Woo: I'm usually on my own, though I make friends while I'm there. When I first went to Tanzania on holiday, I was only meant to be there for a week. I ended up staying for seven months. A random woman even "lent" me her three-bedroom house on the beach—all I had to do was buy her some new pots!

I still wing it like that. I never book hotels for more than a day or two when I first arrive. Once I'm there, I'll simply walk around and see if anything or anyone interests me, or if any stories unfold around me. If not, then I'll move on to a smaller town or village and see what's going on there. I was just in Senegal for a month and I didn't know a soul.

You work with marginalized communities and people dealing with the effects of sickness and trauma. Tell us how you started doing that.

Woo: I quickly realized I didn't like just photographing people living in poverty. It makes me feel like a voyeur of pain. What does interest me, among other things, is health care. Toward that end, I just won that Reuters grant, and it's right up my alley, because it's not about the villagers' economic level—it's about children who are sick and a health system that's not serving them. When their needs aren't met, they often turn to their cultural beliefs, which leads them to the witch doctors, or traditional healers.

I observed the interactions between these families and the traditional healers, and it's fascinating. These sick kids don't seem to get much help from the Western medical community—the free government hospitals are understaffed and overworked, so staff really don't have time to really spend with patients with long-term conditions—but then the traditional healers will sit with the mothers for 45 minutes and teach them how to do certain exercises with their kids at home to help them.



100-400mm (237mm), F/10, 1/640th sec., ISO 200



100-400mm (120mm), F/13, 1/125th sec., ISO 100



100-400mm (400mm), F/6.3, 1/320th sec., ISO 100

The cultural contrasts are obviously well-defined. What photographic contrasts have you found in switching over from studio photography to the documentary style?

Woo: When I was concentrating solely on studio photography, I was extremely interested in the technical aspects of light—how to subtly use light to create interest around the subjects. Now I'm in these tiny villages, shooting in dark, cramped rooms, with nothing but natural light and an on-camera flash. I'm slowly learning to shift to a simpler way of working, of having my lighting setup completely pared down, and to let the exaltedness of the subject speak for itself.



100-400mm (400mm), F/13, 1/400th sec., ISO 500

Let's talk about your most recent trip to Tanzania, where you captured the photos we see here.

Woo: I traveled to Zanzibar from mid-July to September. I knew I'd be bringing a 24-70mm with me, which is my go-to lens, but when Tamron asked what other lens I might want to test out, I knew I wanted a telephoto. When I'm over there walking through the beach or through villages, the people can sometimes be really far away. With a shorter lens, I often have to approach them first and chat for a bit, then ask if I can take a photo. I can see their bodies change, their shoulders tense up a bit; they're nervous or reluctant to have their photos taken.

So I asked to bring the Tamron 100-400mm Di VC USD with me this time. There was an intimacy I could achieve with this lens without bursting into people's spaces. I could start to take photos while they were still doing whatever they were doing, while they felt no one was watching them. I captured all of these relaxed moments I wouldn't normally get on first contact. Then afterward, I'd walk up and show them the photos and ask if it was OK that I took them (and delete if it wasn't). Because they saw how well those photos came out, they were usually much more at ease about it.

Was there anything in particular you knew you wanted to photograph while you were there?

Woo: I walk along the beach quite often (it is Zanzibar), so

I knew I wanted to capture the everyday beach scenes. One day you may see kids playing along the shore, their hijabs flying behind them, and then another day you'll glimpse spectators watching a boat race (which is that one photo you see here of all the village women with their backs turned).

On the east coast of the island, when the tide goes out, another scene unfolds: All of the seaweed farmers waded out to do their farming. Seaweed is used as a gelling agent in a variety of products, from soaps and shampoos to medicine. The sticks you see in these photos are the posts where the seaweed plants are attached. When it's time to harvest, the farmers (mostly women) head out to bring their crop in.

You'll also see local fishermen in their wooden boats, which are carved out of mango trees. These boats are handed down from father to sons, and when the boat eventually deteriorates, the entire family works together to build a new one. I happened to capture a photo of one of the fishermen when he was just sitting in his boat at low tide, staring out to sea.

One group I was especially pleased to photograph were the Maasai, who live in Kenya and Tanzania. The Maasai, known for their competitive jumping dance, come to Zanzibar from the mainland to sell jewelry, and the men dress in colorful red or blue robes. I had to take a photo of these three vendors, who you can see are wearing some of their wares around their wrists and ankles. What really drew me in, though, was that bit of Western hipness they showed with those modern sunglasses they're wearing. It was such a compelling contrast.

I'd become quite familiar with one of the Maasai women there, and I was doing a fashion-type shoot for Italian Vogue, with the theme of women's



100-400mm (200mm), F/10, 1/640th sec., ISO 250

empowerment and an ode to the female form in all its shapes, sizes, and colors. Because Maasai are considered third-class citizens in Tanzania (due to their adherence to traditional ways), I asked if she would be my model. While I photographed her, she enjoyed a wonderful day in the water—because her tribe exists in the interior of the country, she'd never worn a bathing suit, gone swimming, or seen large bodies of water. At the end of that shoot is when I decided to do some final portraits with the 100-400. I had her turn in the proper direction so the sun would hit her just right and captured this serene-looking photo of her wearing the Maasai's vibrant, traditional jewelry.

Do you have any advice for those who may be just wading into the documentary photography waters?

Woo: I always tell my students they should just keep doing what feels right. We all have these ideas of who we're going to be, or what our work is going to look like, and then you get there and it's not necessarily what you thought it was

going to be. Instead of forcing it, simply make some adjustments and keep going. It will all come together.

As for documentary photography specifically, everything around us seems so interesting, but you have to understand the industry, and what photo editors may be interested in. For example, a photo editor friend of mine who worked at a music magazine was once pitched photos that documented the doormen of New York City, which could be an interesting subject, but which certainly didn't fit in with a music magazine.

Ultimately, the best thing for any young photographer to do is simply shoot—and figure out what it is that moves you to continue shooting. Eventually a body of work will emerge from that, and you'll have more direction.

ABOUT: NICKY WOO

Nicky Woo is a documentary photographer, who divides her time between NYC & East Africa. Her fascination with the tenacity of the human spirit, deeply influences her approach to image making. Woo's interests encompass explorative questions into the transmuted effects of trauma on marginalized groups. Nicky Woo's work has appeared in numerous publications including CNN, Vogue Italia, Der Spiegel, Buzzfeed, Mens Health and Marie Claire magazines. In October she will be giving a talk at PDN Photoplus on "Photographing as an Outsider"

PHOTOS: NICKY WOO



100-400mm (312mm), F/6.3, 1/320th sec., ISO 100



100-400mm F/4.5-6.3 Di VC USD

| | |
|-----------------------|-----------------------------|
| Model | A035 |
| Focal Length | 100-400mm |
| Max. Aperture | F/4.5-6.3 |
| Angle of View | 24°24' - 6°12' |
| Elements/groups | 17/11 |
| MOD | 59 in |
| Max. Mag. Ratio | 1:3.6 |
| Length | 7.8 in (CAN) / 7.7 in (NIK) |
| Weight | 40 oz (CAN) / 39.3 oz (NIK) |

"THE BEST THING FOR ANY YOUNG PHOTOGRAPHER TO DO IS JUST SHOOT AND FIGURE OUT WHAT IT IS THAT YOU LOVE TO SHOOT. EVENTUALLY A BODY OF WORK WILL EMERGE FROM THAT."



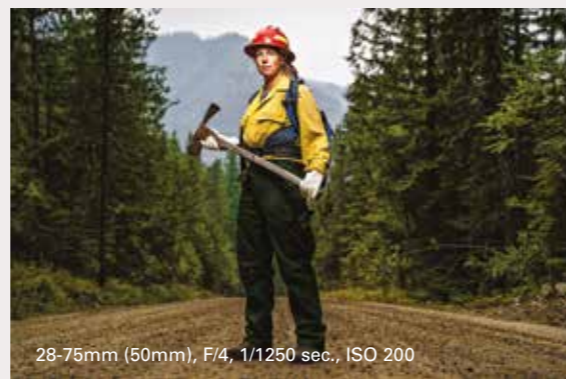
100-400mm (100mm), F/9, 1/320th sec., ISO 200



28-75mm (34mm), F/2.8, 1/3200 sec., ISO 100



28-75mm (28mm), F/3.5, 1/2500 sec., ISO 125



28-75mm (50mm), F/4, 1/1250 sec., ISO 200

on the left-hand side, because I wanted to light him in a visually interesting way and have everything else fall off to make for a more mysterious, darker portrait. I think it worked well for his particular facial features.

Get to know your subjects, and their backstory, to set them at ease.

One of my main goals is to break down the wall between photographer and subject. That's the only way you'll achieve a truly authentic portrait. That's what I had to do with Jerusalem, the adopted daughter of a LOR official. Her story is breathtaking: An albino who was born in Ethiopia, she was left in a toilet when she was born and set on fire. She was later rescued and adopted. Those marks you see on her face are burns and scars, and she's legally blind.

Jerusalem knows how unique-looking she is, but she doesn't fully see it as a positive because she's still so young. I took her out on her family's back deck one evening, set up my lights, and started shooting. Even at that time of day, the light was still too intense for her eyes, so she'd close them, and when I'd count to three, she'd open them. Because she couldn't see me so well, she didn't really know where to look when she opened her eyes, which is why she's looking slightly off-camera here, which I think worked wonderfully. When I showed her the picture up close, I told her, "You're a model now!" and her face lit up. She was so stoked to be called that.

Find that posing sweet spot that shows both approachability and strength.

When you're showing members of a close-knit community like this, you want the images to evoke a feeling of friendliness, while also showing they're in charge—especially important for a community fighting to keep big business off their turf. That comes down to facial expressions and body language.

Take Kristen Nowicki, a member of the Sandpoint fire department. I asked if I could take her portrait before she went on her way up the mountain to fight a fire, and she grabbed her gear so I could fire off a few shots. Everything from her half-smile to the way she's standing to the way she's holding her firefighter's ax shows she means business. I let her personality drive the photo.

Break the usual rules when it comes to portraits.

I've been told more than once to never shoot portraits wide-angle, and to avoid shooting from down low. But I'm 6 foot 4 and constantly see the world from up high, so getting down low is a fresh perspective for me.



28-75mm (28mm), F/2.8, 1/8000 sec., ISO 250

And shooting wide and low makes my subjects larger than life. I once had an article written about my photography entitled "Turning an Everyday Person Into a Superhero," and that's often what I try to do. It makes your subject's features a tad bigger and more exaggerated. Everyone gravitates to shooting portraits at, say, 85mm at F/1.4, so shooting this way can lend a unique style to your portraits.

Incorporate props that tell a deeper story about your subjects.

If you can plumb the person in front of you for their history, you might stumble on props with a more sentimental meaning, making the portrait a classic. Take Rusty, who comes from a long line of loggers. His grandfather bought nearly 1,000 acres of land way back when, and the family has been dedicated to logging on it ever since. Rusty still had his dad's old logging truck, which his dad had completely hand-welded. I could tell Rusty was reluctant to be in any pictures himself, but I saw how passionate he was talking about the truck.

After I'd taken a few photos of the truck itself, I persuaded Rusty to pose next to it. I think by that point he trusted me, and he liked the photos I'd taken of the truck alone, so he went for it. He was pleasantly surprised with how the photos came out. That truck is his family's history, and now he's got a picture of himself with it to hand down through the generations.



28-75mm (32mm), F/2.8, 1/1600 sec., ISO 125

CAPTURING A COMMUNITY

Jonathan Thorpe uses his Tamron **28-75mm Di III RXD** lens to show how deeply committed members of one Idaho city are to their rural lifestyle.

The LOR Foundation is a nonprofit that works within the Western US to keep big business out of rural communities, and a few months ago, Jonathan Thorpe partnered with the group on a video project in New Mexico. When LOR traveled to Sandpoint, in northern Idaho, for its next initiative, the group knew it wanted Jonathan to serve as its photographic documentarian.

"They liked my work and wanted me to now put a literal face to the community of Sandpoint," he says. "My task involved meeting each day with three or four members of the city who are dedicated to preserving the ruralness of the community. We'd meet, chat for a bit, and then I'd capture an environmental portrait of them to convey what it feels like to live and work in Sandpoint."

Jonathan was forced to travel light, so all he brought along were his Sony a7 III camera, his new Tamron 28-75mm

F/2.8 Di III RXD, and two flashes that he placed in a softbox. "I've been waiting for a lens with a Sony E-mount, with this particular focal-length range, for some time," he says. "I tend to mix it up when I shoot portraits—sometimes going wide to show a bit more of the environment, sometimes bringing it in tight. Plus the autofocus on this lens is quick and spot-on."

The lighting while he was out there was overcast and moody, mainly due to the smoke from all of the wildfires out West. "To supplement that natural light, I used two Phottix Mitro Speedlites inside a 2-by-2 square softbox," he says. "That was another huge benefit of the Tamron 28-75: Because it's so compact and light, I could shoot handheld the whole time, with my camera in one hand and the softbox in the other."

PHOTO TIPS: ENVIRONMENTAL PORTRAITS

Figure out the best lighting to complement your subjects.

Having multiple light sources in an environmental portrait is important to me, so in addition to my key lights, I'll try to place some kind of light behind my subjects as a sort of rimlight. That can be an artificial light source, or it can be the sun if I'm shooting outdoors. By placing the sun behind my subjects, over their heads, it adds an attractive glow to their hair and darkens the background behind them so they really pop in the photo. Then I simply fill in any shadows with my key lights.

My first interview was with Cary Kelly, a former Bonner County commissioner who's been instrumental in shutting outside developer efforts down. I took this picture along a trail that winds around this massive lake. The fires in the mountains were in full force, so I had this really hazy light behind him. I put my softbox really close to his face



28-75mm F/2.8 Di III RXD

| | |
|-----------------|----------------------------------|
| Focal length |28-75mm |
| Angle of view | 75°23'-32°11' |
| Aperture | f/2.8 |
| MOD | 75" (WIDE) 15.3" (TELE) |
| Image ratio | 1:2.9 (WIDE) 1:4 (TELE) |
| Elements/groups | 15/12 |
| Aperture blades |9 |
| Length | 4.6" |
| Weight |19.4 oz |

ABOUT: JONATHAN THORPE



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

MY PROJECT

PHOTOGRAPHING IN AMERICA'S NATIONAL PARKS

From the deserts of Death Valley to the fjords of Alaska, Ken Hubbard captures our nation's natural gems



Grand Teton National Park
24-70mm (35mm), F/22, 1/3 sec., ISO 64



Redwood National Park
15-30mm (28mm), F/8, 1/50th sec., ISO 200

Schwabachers Landing is one of the most popular places to photograph in the Tetons. The stream you see here was very calm that day, so I was able to capture a wonderful reflection. What I really love about this photo is that patch of clouds hovering over the Tetons, separating the image into distinct parts—that rule of thirds we photographers always talk about.

This is why you have a camera with an all-in-one lens like the 18-400 always in your car. I was here to scout, not take pictures, when I came across this dip in between two hills, where some fog had settled. With that fog, those giant redwoods, and the huge beams of sunlight shooting through, you could almost hear a church organ playing to celebrate how perfect, and lucky, this photo was.



When I was young, my family didn't have a ton of money, so our vacations consisted of camping—often in the East Coast's national parks, including Acadia and the Smokies. What's so tremendous about our national parks, and the national park system in general, is that they've made these lands available to everybody, and there are so many of them, with so much variety. You can wander among the brilliant reds, yellows, oranges of the foliage of the Smokies in the autumn, then head out west to the otherworldliness of Yellowstone, with its fantastic geysers, hot springs, and bubbling mud.

That's the appeal of photographing the national parks for me. The more you go, the more you see how different they are, and the more you want to visit new ones. I've been to all 50 states, and now I think my new goal is to visit every national park in America—I've got about 30 or so under my belt already.

What's different about this type of photography more than almost any other is you gain a true appreciation for being outdoors. It has a calming effect, and it's probably where I'm happiest. When you're wound up and feel like you've had 10 cups of coffee, you can head out, say, on the Canyon

Overlook Trail in Zion National Park and just...sit. Your shoulders immediately drop, your head clears, and you let everything go. You realize this is what's important, not everything else.

I'll usually bring three Tamron lenses with me on my national park adventures: the SP 24-70mm VC G2, the SP 15-30mm VC G2 wide-angle, and the 18-400mm Di VC all-in-one. I capture about 85% of my images with the 24-70: It allows me to shoot things the way I see them. And because I maybe see things a little wider than most people, that's where the 15-30 comes in, for when I want to exaggerate certain features of the landscape for more dramatic images. Finally, the 18-400 is always in my bag for convenience, especially if I decide to spend a day hiking. It's super-light, and I can capture any image I want: landscapes, wildlife, even flowers and insects with the lens's macro capability.

PROFILE: KEN HUBBARD

Location: Long Island, NY

Age: 49

Occupation: Field Service Manager

Employer: Tamron USA Inc.

Photography Speciality:

Landscape, Nature, Wildlife & Night

Passions: Traveling, Hiking, Cooking & Wine

Favorite lenses:

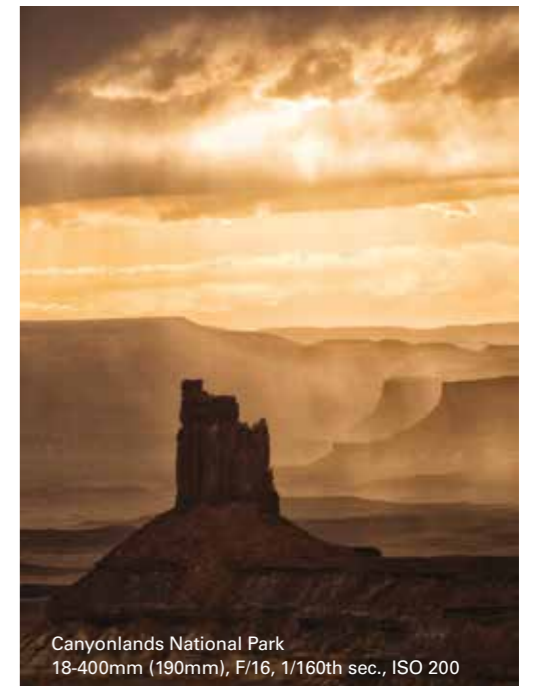
SP24-70mm G2, SP15-30mm, SP150-600mm G2 & 18-400mm

PHOTOS: KEN HUBBARD



Kenai Fjords National Park
24-70mm (31mm), F/22, 1/125th sec., ISO 200

Capturing the mood of a place is important, and in Alaska, you're more apt to find mist, rain, and fog than gorgeous sunsets. It can be challenging to shoot here, because everything is so massive, but the texture of the Ogive Glacier is what drew me into this scene. The glacier looked like a giant, prehistoric reptile to me, sleeping against those huge mountains in the background.



Canyonlands National Park
18-400mm (190mm), F/16, 1/160th sec., ISO 200

The light you have is crucial, and sometimes you luck out in the parks. It was a stormy day when I shot this photo of a hoodoo, but as we were driving down the road, right as the sun was setting, the clouds suddenly broke. We ran down a trail as fast as we could to set up and had about 10 minutes to work with this incredible golden light before it disappeared.



Death Valley National Park
24-70mm (35mm), F/22, 1/80th sec., ISO 640

Sometimes it's the patterns of a place that catch your eye. In Death Valley, the wind creates ripples in the dunes, so I used the ripples here as multiple leading lines heading to the mountain in the background.

PARTING SHOT:



SP 24-70mm (31mm), F/5.0, 10 sec., ISO 200

Rick Cutler, Tamron Platinum VIP member from Corinth, New York captured this image with the SP 24-70mm f/2.8 Di VC USD G2 (A032)

This was taken on the first night of the Summit. I returned to my room to prepare my gear for the sunrise shoot early the next morning. I decided to walk the grounds of the La Posada and shoot a little bit to ensure everything was in good order for the next morning. I passed by the stairs and noticed how the moon aligned perfectly and liked the interaction of the lights on the stairs and the textured walls. I originally processed it in color, but decided B&W did a better job of emphasizing both the textures and the interplay of the moon with the clouds.

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Focal Length: 75mm Exposure: F/2.8 1/160sec ISO: 400

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