

**TAMRON**  
**ViewFinder** SPRING 2009



**JAMES SHADLE**  
*Learning to Fly*

**ANDRÉ COSTANTINI**  
*Going for Gold*

**DAVID GUY MAYNARD**  
*Flawless Faces*

**HERNAN RODRIGUEZ**  
*Frame Innovation*

**KEN HUBBARD**  
*Viva Las Vegas!*

© James Shadle

**ENTER THE TAMRON 2009 PHOTO CONTEST**

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## Dear Viewfinder Readers:



It has been 30 years since we established Tamron USA. During this time, America has changed with new technological advances in cell phones, the Internet and digital cameras. Today, photographers can shoot a series of wildlife images, immediately view them on a laptop, upload them via a wireless connection and distribute any and all to hundreds, even thousands of people in one click. It would have been difficult three decades ago to imagine such important milestones in our industry.

Over the years, Tamron has kept pace and introduced technological advances of our own. Today, many of the world's foremost photographers count on Tamron lenses to deliver sharp, crisp images in many different ways from wide angle and telephoto to detailed macro. Final images created using each one of our lenses continues to draw praise and accolades from many who work in the industry. Our most recent innovation has been in the area of image stabilization with Tamron's exclusive, proprietary tri-axial Vibration Compensation (VC) mechanism that eliminates or substantially reduces the effects of handheld camera shake.

In this issue of *Tamron Viewfinder*, photographers Ken Hubbard and James Shadle experiment with our newest lens, the Tamron AF18-270mm F/3.5-6.3 Di II VC LD Aspherical (IF) MACRO, creating dramatic images that capture the excitement of Vegas and the intrinsic beauty of wild birds. André Costantini used our 70-200mm lens during a gymnastic meet, realizing crisp, precise images shooting hand held in low light conditions. Finally, David Guy Maynard and Hernan Rodriguez treat us to stunning portraits using the Tamron 28-75mm and 17-50mm lenses.

To commemorate this remarkable milestone of three decades serving the American marketplace and to show our deep appreciation to all of our loyal supporters, Tamron USA has produced an exquisitely designed, limited edition lapel pin that we're making available to Tamron enthusiasts. These beautifully crafted, high quality cloisonné pins will be distributed at Tamron events and to Tamron owners spotted using their lens by Tamron USA representatives.

Each pin is sequentially numbered on the back, and by registering this Personal Pin Number with Tamron, pin owners will automatically be eligible to win our very exciting, state-of-the-art Tamron AF18-270mm VC ultra-zoom lens, or a \$100 Gift Card redeemable at your favorite local authorized Tamron dealer. We encourage you to wear your Tamron USA 30th Anniversary lapel pin with pride, and to sign up for this unique and exciting prize drawing. Log onto Tamron.com to see how to get your pin.

Tamron USA has also launched a Fan Page on Facebook. More than 1,000 Facebook users have already signed up as fans, gaining access to information about our products, contests, how-to info and more. Our Tamron blog, "Angle of View", which can be found at <http://tamrontechtips.typepad.com>, has created a unique buzz throughout the photographic community. Segmented out by topic, photographers can learn from leaders in the field about everything from lighting, landscape and macro shooting, to the challenges incurred when shooting sports and travel scenes. Some of our favorite photographers offer insight and inspiration including André Costantini, Ed Heaton, Hernan Rodriguez, Ken Hubbard, Mike Moats, Rob Moody and Stephanie Vogel.

It has been an honor over the past 30 years to be a part of capturing moments, celebrations, places and loved ones through our lenses. We look forward to many years ahead of servicing the men and women who have chosen to make Tamron lenses a part of their art and their craft. Thank you.

Sincerely,

Tak Inoue  
President, Tamron USA



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# TAMRON

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18mm

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FRONT

BACK

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Road Series  
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## André Costantini: PORTRAIT OF AN ATHLETE

In sports photography, a sharp telephoto lens is essential. Whether photographing youth or adults, getting close to the action is difficult. For professional photographer André Costantini, the Tamron AF70-200mm F/2.8 Di LD (IF) Macro, provides the perfect blend of focal lengths and incredibly fast shooting to use with his Nikon D3.

“The fixed 2.8 aperture allows me to freeze the action using a faster shutter speed,” says Costantini. “Using a wide open aperture also helps to isolate the subject and blur out distractions in the background.”

Photographing indoor sports means utilizing limited available light. Any other source like fill flash or strobes would cause distractions and hinder the athlete’s concentration. Since fluorescent lights are typically what illuminates arenas and gymnastics’ venues, one alternative to compensate for the color temperature is to set the

camera to fluorescent. Another option is to manually set the White Balance by pointing the lens at a white or gray object, then pressing the White Balance button.

In Costantini’s series of gymnastic images, he set the White Balance on his camera to auto. He also saved them in RAW format, and then adjusted the White Balance in post edit.

“I definitely save in RAW format under fluorescents and use auto White Balance, but because I was shooting RAW, the White Balance setting didn’t even really matter.”

Additionally, he used ISO3200 with 1/320 sec. shutter speed to compensate for the low light. What resulted were sharp, clear images at all focal lengths.

In the photo of the gymnast jumping on the balance beam,

Costantini waited patiently for the action to take place, easily capturing the athletic image with the 70-200mm using a focal length of 190mm. Even with ISO3200, the image is crisp and sharp with no noise.

“Sports require a lens that is fast enough to capture the action at the right moment,” says Costantini. “The fast f/2.8 70-200mm Tamron lens is perfect.”

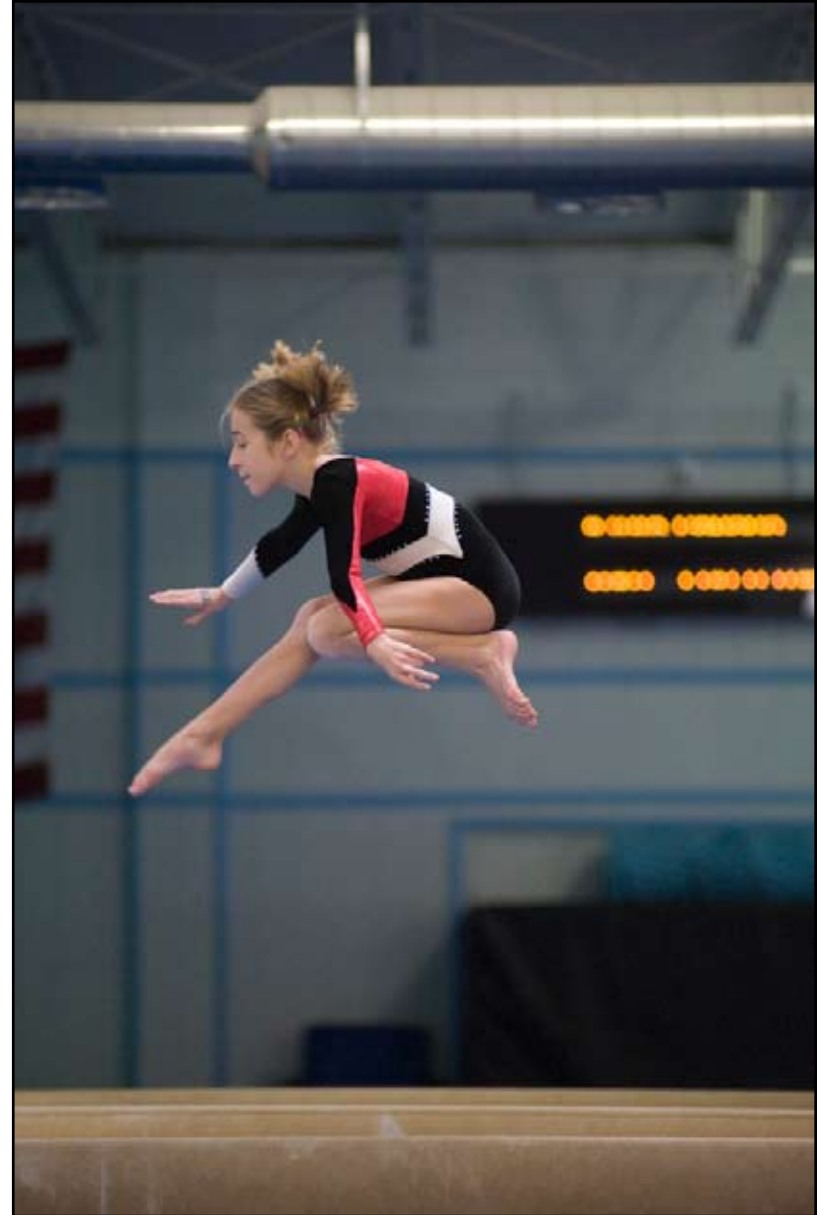
In addition to having the right equipment, Costantini advises photographers to visit the venue prior to any shoot.

“Try to get a feel for the site and how your camera and lens work in that setting.”

Costantini suggests moving around and taking photos during practice or rehearsal prior to an event to experiment with the light, shadows and angles. Composing a shot takes patience in sporting events, but it is an important component to the athlete’s story. Practices can assist in providing creative ideas and nuances to get an interesting photo.

The image of the girl walking the beam with her arms raised shows the determination and focus needed to become a champion. Costantini admits he waits for a peak moment, and then captures it. He used a focal length of 190mm for this shot.

In the final image, Costantini composed the gold medal ceremony photo as the athlete looks to her judges and team mates.



He used a focal length of 112mm and positioned the lens at the athlete’s level. In contrast, the photos on the beam were shot pointing the lens slightly upward, with Costantini lowering the camera to emphasize the magnitude of the athletic feat.

For any sporting event, the photographer must feel free to shoot the best images possible. Using a lens like Tamron’s 70-200mm provides the freedom to move around and focus fast as the action happens. The fixed 2.8 aperture is another factor that freezes movement, resulting in sharp photos that isolate the victor.

### SPORTING TIPS

1. Use a low angle to emphasize the athletic feat.
2. Save images in RAW format when fluorescent lights are present and adjust in post edit.
3. Be patient. Compose a shot that best reflects the talent and athleticism of the champion.
4. Use a lens that offers a fast aperture to help freeze action.





# James Shadle: *Why We Love Birds*

Nature photographer James Shadle spends much of his time capturing the free spirit and behavior of wild birds through his Tamron lenses. As a Florida Freshwater Wetlands Master Naturalist, he not only works to understand the nuances of each species, his images paint stunning portraits of some of America's first inhabitants.

Shadle is known for more than just his wildlife images, capturing breathtaking landscapes (see side bar) and busy cityscapes. He admits, however, that he is intrigued by the many "flavors of birds in Florida."

He recently spent time on Florida's coast using his Nikon D300 and Tamron's AF18-270mm F/3.5-6.3 Di II VC LD Aspherical (IF) Macro lens with Vibration Compensation technology.

"The 18-270mm is top shelf," says Shadle. "It's a sharp lens throughout the entire range with good glass and offers a nice flat field with no chromatic aberrations."

Photographing birds offers challenges that many might consider the paradox of the genre, requiring photographic equipment that is not only fast, it must also be just as exact in

motion. Shadle credits the 18-270mm VC lens with being fast enough to focus and follow a soaring bird, and technologically advanced enough to ensure no camera shake or blur as he depresses the shutter and swiftly pans with a bird in flight.

He admits his craft is a labor of love and enjoys the control he gets from manually adjusting shots. For the soaring Osprey coming in for a landing, Shadle noted that the bird was medium toned with lighter than medium tone highlights. After metering off the blue sky he subtracted 1/3 of a stop.

"I generally use the Sunny 16 Rule," says Shadle who professes to be an "old film guy that wants complete creative control." "[The Osprey] have white heads and their backs are brown making the proper exposure even more challenging."

The Sunny 16 Rule is practiced as a way to determine expo-

sure without using a light meter. The basic premise is that on a sunny day if the aperture for an image is set at f/16, the shutter speed should match the ISO. For instance, if the aperture is f/16 and the ISO is 100, the shutter speed should be 1/100 or 1/125 depending on the camera. If the ISO is 200, the shutter speed would be 1/200 or 1/250. If you don't like the shutter speed the Sunny 16 rule offers, you can use any reciprocal value of the rule instead.

Standing on a boat 40 feet away, Shadle had to compensate for the contrasts in the Osprey's color against an early morning sky.

"It was a tough angle, but I stopped down to f/10 with ISO 400 @ 1/1000<sup>th</sup> sec and captured nice details in the feathers as well as making the head sharp."

Shadle used the maximum tele focal length of 270mm.

The orange silhouette of the White Ibis flying free above the

trees is a great example of Shadle's attention to composition.

"It was meant to illicit an emotional response," says Shadle using the warm colors to create a sense of calm and comfort.

He followed the wing position of the bird and panned with the 18-270mm lens until it was lowered. He used the treetops to anchor the bird to the earth.

"This evening shot required a slower shutter speed," says Shadle. "The Vibration Compensation technology worked great. I shot hand held and panned right with the bird in order to create a sense of motion."

When he was in the right position, Shadle pressed the shutter and followed through. For this image, he used a focal length of 270mm with an aperture of f/14 @ 1/320sec using ISO 1600.

Capturing social behavior is an important nuance to wildlife photography. Shadle's image of the hundreds of White Ibis' gath-



*Photographing birds offers challenges that many might consider the paradox of the genre.*



ered on the shore required determination and stamina.

"I worked really hard on this photo," he says. Using a focal length of 140mm, he used a slow shutter speed of 1/25<sup>th</sup> sec. with an aperture of f/7.1, ISO 1600 to capture the wing movement.

"Groups of birds fly together," adds Shadle. "When the group is ready to leave, they all fly together."

Shadle was able to capture this behavior as one group departs. The photo shows the contrast of the sand as well as the details of the birds and a crisp, green mangrove backdrop.

"I metered close to the birds then added 2/3 of a stop."

The art of photography can be as exhilarating as it is complex. Paying attention to the lens used, ensuring that it is well built with good glass is an important component to getting the best shots.

Using Tamron's ultra telephoto, the 18-270mm with Vibration Compensation, gives any photographer access to just about any shot. The fun is in the experimentation on form, function and composition. Learn what it can do for your images.



## Shot with the 18-270mm VC



Shadle spent one early morning capturing the sunrise from his boat. "The bay was almost flat, just a little undulation. The sky was reflecting into the water. I metered the entire scene and added 2/3 of a stop to that metered value. The horizontal image was shot at a focal length of 18mm with ISO 800, an aperture of f/6.3 @ 1/320sec.

Shadle enjoys the colors of sunrise, acknowledging a comforting psychological response to the light, "It has a beautiful warm golden light."

"Because I was shooting from a boat in low light, the Vibration Compensation was incredibly useful. The wide angle helped to get a flat horizon without distortion."

## WILDLIFE TIPS

**1. EXPERIMENT WITH THE SUNNY 16 RULE.** On a sunny day if the aperture for an image is set at f/16, and the ISO is 100, the shutter speed should match the ISO or be 1/100th sec or 1/125th sec depending on the camera. If the ISO is 200, the shutter speed would be 1/200th sec or 1/250th sec.

**2. PAN WITH YOUR BIRD.** The trick to shooting great bird shots is in following the action of the bird until the shot is completed.

**3. REMEMBER TO INCLUDE THE DETAILS.** Texture is an important part of an interesting photo. Completing a shot means using technique to show off details of your subject like feathers, clouds over head or the undulating bay.

James Shadle is one of the award-winning photographers and skilled, dedicated photographic instructors who own and operate BirdPhotographers.Net/It Ain't Just Birds! Birdphotographers.net offers honest but gentle critiques. To check out the new site, visit [www.birdphotographers.net](http://www.birdphotographers.net).

In The Field Nature Photography Workshops and Guided Photo Tours are customizable, one-on-one and small group workshops operated by James Shadle. Take your photography to the next level learning both the technical side of photography and just as importantly, your subject. Visit: [Inthefieldworkshops.com](http://Inthefieldworkshops.com), [wildflorida.net](http://wildflorida.net).

James Shadle is proud to be a part of the Tamron Learning Center Road Series 2009.



### ON THE COVER...

An immature Roseate Spoonbill soars overhead in this dynamic cover photo. This young bird has light pink wing feathers with brown tips. To get this challenging shot against the white sky, Shadle metered the sky then added 1 2/3 stops. He used a focal length of 270 with an aperture of f/7.1 @ 1/1250sec, ISO 800. "I always use manual mode when photographing birds in flight," says Shadle. "It's a must. In this shot the white sky reflects light through the bird's feathers. Clouds overhead are also reflecting the light back."





# Creating a Watermark

By André Costantini

Sometimes there is a need to protect your images, especially if they are going to be posted on the internet. One common way of doing this is to add what is called a watermark. There are two major steps in applying a watermark to your image. The first is to create the watermark. You may already have one, such as logo or simply your name. The second is to add it to the image you want to secure.

## APPLYING THE WATERMARK IN PHOTOSHOP

1. To create a watermark using your name or company name using text, choose the Text tool and type what you would like your watermark to say. When using the Text tool, Photoshop will automatically make the watermark a new layer.
2. After creating a personal watermark, drag it into the image you want to protect. This automatically creates a new layer for you. This is important, because you will next need to change the Layer Style.
3. You can also get it there by copying the name or logo from one image or document and pasting it to another.
4. Next we will change the Layer properties.
5. Click on the Layers tab in the Layer Window. There is a drop down menu that defaults to Normal.
6. Change this to soft light. This will allow your watermark to still be completely and easily visible. You can now resize the watermark if you wish by going under the Edit Menu and choosing Transform.
7. The last step is to merge your layers. This permanently applies your watermark to your image.

**CAUTION:** When you save the new image with the watermark, make sure to use a different name, otherwise you will overwrite your original.





DAVID GUY MAYNARD:

# Shooting for Beauty

When the photographic subject is Miss Cuba, one might believe that a stunning portrait shot is easy. But as Professional Photographer David Guy Maynard advises, imagination in composition is what turns a good portrait into a great one.

“The greatest piece of art can come out of the simplest shoot,” says Maynard who advises his workshop students to be creative. “For a photo to stand out, it must have an edge.”

His extraordinary black & white image of Miss Cuba, taken at the WPPI tradeshow, was composed using inspiration and keen insight into blending the technological aspects of lighting, camera and lens.

“Glass choice is very important,” says Maynard. “You want clarity, sharpness, and the proper range (focal length). I usually shoot portraits between 50 and 120mm.”

His choice for many of his portrait shots including the black & white photo is the Tamron AF28-75mm F/2.8 XR Di LD Aspherical (IF) lens.

“It’s a sharp lens,” says Maynard. “There is no getting around it. It has a fast focus and I love the wider aperture.”

Because the image was shot on location at a tradeshow and not in a studio, Maynard employed several techniques that resulted in the flawless image. He used a Canon EOS 5D in full manual with the Speedlite 580EX II Flash.

“I shot in E-TTL with the 28-75mm right up close to the subject using a Ray Flash Ringflash adapter.”

The technique helped to diffuse and shape the light, creating a sharp crisp image, free of heavy shadows.

“The trick is to choose the right diffusion to control the contrast,” adds Maynard.

For subjects whose skin may be less than flawless, Maynard cautions, “Lighting from the wrong angle with a person that has flaws in the skin, can exaggerate those flaws.”

Though software programs can assist in smoothing and sculpting, Maynard admonishes, “Get it right in the camera, first.”

That includes choosing the right lens. “Choose the glass that’s appropriate for what you are shooting. The sharpness, quality of build, and compatibility with digital are very important to me. The Tamron Di line fits that description well for me. Plus, they have a major cost advantage.”

According to Maynard, lighting, lens and composition are three factors that, if employed properly, can reduce time spent in post edit. “You’re a photographer. Get it right in the camera.”



## HOT TIPS

**1** ♦ Choose the lens (focal length) that is appropriate to what you are shooting

**2** ♦ Use the lens and light angle to contour the subject’s face, and maximize positives

**3** ♦ Employ techniques such as Broad Lighting (to broaden narrow faces) and Short Lighting (to create a narrowing effect on the subject)



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HERNAN RODRIGUEZ:

# The Art of Composition

Challenges arise in every photo shoot, some more complex than others. For Photographer Hernan Rodriguez, composing an image of Gabriel Pruitt, the 6-foot 4-inch point guard of the Boston Celtics, required the versatility of Tamron’s AF17-50mm F/2.8 Di-II LD Aspherical lens.

“Having the f/2.8 throughout the lens eliminates any distortion issues. The 17-50 zoom gives me a wider angle range in smaller studio situations.” “The room was just about 13’ x 13,” says Rodriguez who composed the shot with a seated Pruitt holding a championship Celtics basketball. Because of his height, his knees extended further into the camera viewfinder requiring Rodriguez to move further away to encompass the entire image.

The final portrait was created with a Canon EOS 30D camera and the 17-50mm lens, using the full 50mm focal length.

“I like the fixed 2.8 aperture, because I can use faster shutter speeds. Using the lens wide open at f2.8, gives me nice compression for portraits as well.” He meticulously composed the shot, purposefully setting Pruitt slightly off center to the right so that the viewer’s eyes will focus first on the ball then move right. He also focused the lens at a lower angle to emphasize Pruitt’s size.

“Composition is so important,” adds Rodriguez.

To light Pruitt, he used an octagon softbox which provides more even lighting and a scrim to diffuse the light even further. He set the light at a 45 degree angle, camera left creating more shading and contouring.

His image of the young woman in front of the ornate mahogany doors was taken on location at her family home. The portrait was composed as a tribute to her family, showcasing Bolivian made doors and an heirloom dress that her mother once wore. The setting was down a narrow hallway, again making the 17-50mm lens with a fixed f/2.8 aperture invaluable.

“It was challenging to light this image because of the glass and enamel paint on the door as well as the marble floor,” admits Rodriguez.

To bring light into the image without causing reflections and unwanted shadows, Rodriguez lit the shot from behind the doors adding a magenta gel to complement the color of the dress. With the sun setting, the additional back light helped to fill in the shadows and offer some illumination on the marble floor.

For this portrait he also centered the subject off center to the right.

“This is one of the strongest compositions because our eyes enter left to right, just as we read.”

In this Rodriguez portrait, we enter the image with a focus on the heavy wood framed doors and move toward the young woman who appears to be gazing beyond our view.

Rodriguez’s talent for creating extraordinary images has made him the choice for many well-known subjects. Drawing on his background in illustration and a degree in advertising and design, his portraits offer narratives beyond the single image. His Tamron 17-50mm lens helps to create the story, using the technical components of a wide aperture for fast shooting and a wide range of focal lengths to capture even the most complicated subject.

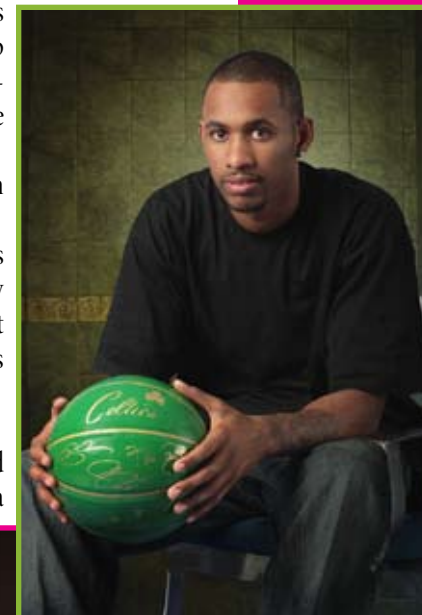
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## HOT TIPS

**1** ♦ Be creative with lighting. Lighting a subject from behind a prop can offer depth and contouring.

**2** ♦ Use the lens as a brush, angling for effect and emphasis.

**3** ♦ Position your subject off center for a more interesting composition.







## Painting the Town with the 18-270VC

Few cities are as alive and electric as Vegas. The dramatic entertainment, bold lights, the clanging casinos, lavish shops and colorful street scenes are made to impress. But any visitor can tell you, Vegas is all about moving. If you have any interest in capturing the dynamic cityscape, the Tamron AF18-270mm F/3.5-6.3 Di II VC LD Aspherical (IF) MACRO lens is a must have.

“It’s the perfect lens for travel,” says professional photographer Ken Hubbard who spent a few days documenting his trip to the desert. “It’s an all-in-one lens that covers wide angle to ultra telephoto to macro.”

The 18-270mmVC is also equipped with Tamron’s exclusive, proprietary tri-axial Vibration Compensation (VC) mechanism that eliminates or substantially reduces the effects of handheld camera shake.

Hubbard’s colorful image of the Japanese gardens in the Bellagio Hotel was easily captured using the 18mm focal length, and an aperture of f/11.

“I wanted a larger depth of field to include the yellow flowers as a leading line to the base of the figure.”

Hubbard acknowledged that the Vibration Compensation was invaluable, “The amount of light was so minimal. I had to use a shutter speed of 1/8sec and incurred no blur. I gain more latitude with the VC and I’m more confident in my shots.”

The Bellagio and its dancing fountains are



synonymous with the Vegas street scene. Capturing the full image required a wide angle lens. The bright lights illuminating the fountains against a black sky as well as the medium tones of the hotel meant lighting contrasts that required Hubbard to meter off the fountains. (bottom right)

“I used an aperture of f/11 @ 1/15sec, then bracketed up and down in manual mode.”

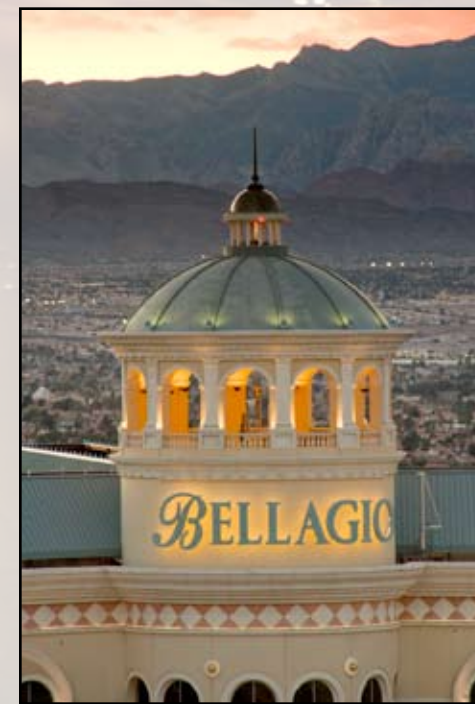
Just before sunset, he captured the famed Bellagio as a vertical using an 18mm focal length.

“It was a dusky kind of day and there was just enough light reflecting to capture the blues in the fountain.”

Hubbard was positioned on the Eiffel Tower at the Paris Las Vegas when he took the sharp daylight image at a focal length of 22mm with no tripod.

Using the full telephoto, Hubbard then framed the familiar Bellagio tower, with the desert and mountain peaks of Nevada as a backdrop.

“Shooting at a focal length of 270mm provides a different perspective of the mountains and valley,” says Hubbard. In order to preserve the details of the background, Hubbard metered off the columns on the tower and was able to include the detailed contrasts of the background and foreground, reminding the viewer that the spectacular illusion of Vegas is set within



the western desert.

Hubbard consults his histogram after every shot to ensure a well balanced image.

“There is no perfect histogram reading,” he cautions and says that instead the photographer should view it based on his or her own preference for the final image. “Don’t over think it.”

Just 30 minutes after sunset, Hubbard challenged the 18-270mmVC lens by shooting the Eiffel Tower replica, turning the lens upward off its horizontal axis at 18mm.

“The wide angle does a great job of distortion correction,” says Hubbard.

He used an aperture of f/11 @ 1/6sec and captured the golden tower against an indigo blue sky.

The versatility and technical superiority of the lens has clearly captured Hubbard’s imagination.

“It’s such an extreme range, 15x zoom. Usually one would have to sacrifice wide angle or telephoto, but this lens has macro as well. It’s the first time a lens offers all this in one zoom. You don’t need anything else.”



## TRAVEL TIPS

- 1. TRAVEL LIGHT.** Use a lens that is durable and offers a wide range of options.
- 2. CHALLENGE THE LENS.** See what kind of images your lens delivers at different angles, apertures and focal length.
- 3. BRACKET YOUR SHOTS.** Experiment with your images by bracketing up and down in manual mode.





# Americana:

PHOTOGRAPHS THAT DEFINE AMERICAN CULTURE

*The Tamron User Entering the Best Image of Americana Will Receive a Tamron AF18-270mm VC Lens!*

Baseball, apple pie, diners, drive-ins, folk art, what is your image of Americana? Enter TAMRON'S USER 2009 PHOTO CONTEST and showcase your image of what makes America tick! From its music to its main streets, America is defined by its history and its present, how we live and breathe within the fabric of our society.

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3. Only THREE entries per person.
4. Must be a U.S. resident to enter.

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The winner will have his or her image showcased in Tamron Viewfinder and in the Gallery section of Tamron.com. Up to 20 favorites will also have their winning images published on the website for all to see.

**DEADLINE: OCTOBER 31, 2009**

## Grand Prize!



**AF18-270mm VC Lens  
(Vibration Compensation)**

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View full contest rules at [www.tamron.com](http://www.tamron.com) in the events & contests section.



# WIN THIS GRAND PRIZE: Tamron 18-270mm VC Lens!

**IMAGINE GETTING YOUR VERY OWN TAMRON 18-270MM VC LENS!**  
It is one of our most exciting lenses and we're offering everyone who answers our survey a chance to win this exceptional grand prize! TAMRON VIEWFINDER is successful because so many of our readers take the time to answer our surveys. This is how we know what you are interested in seeing in our newsletter.

## 18-270MM VC LENS (VIBRATION COMPENSATION)

Camera shake can ruin your photos, particularly at telephoto or in low light. Tamron's state-of-the-art Vibration Compensation mechanism incorporated into the award-winning zoom gives you blur-free hand-held images for incredible results!

**Tamron 18-270mm VC: Zoomed. Not Shaken.**

SEE THE LENS IN ACTION AT [WWW.TAMRON.COM](http://WWW.TAMRON.COM)



# Complete Our Survey!

## JUST ANSWER A FEW QUESTIONS:

- |   |                                      |  |  |
|---|--------------------------------------|--|--|
| <b>1. GENDER:</b> M <input type="radio"/> F <input type="radio"/> | <b>2. What camera(s) do you own?</b> | <b>3. What would you like to see featured in upcoming issues of Viewfinder? (Please check all that apply.)</b> | <b>4. What may be your next lens purchase(s)? (Please check all that apply.)</b> |
| <b>Age Group:</b>   | <input type="radio"/> Canon          | <input type="radio"/> Pro Photographer Profiles  | <input type="radio"/> 10-24mm Di-II  |
| <input type="radio"/> Under 25                                    | <input type="radio"/> Nikon          | <input type="radio"/> Product Spotlights   | <input type="radio"/> 11-18mm Di-II  |
| <input type="radio"/> 25-34                                       | <input type="radio"/> Pentax         | <input type="radio"/> Photoshop Tips   | <input type="radio"/> 17-50mm Di-II  |
| <input type="radio"/> 35-44                                       | <input type="radio"/> Sony           | <input type="radio"/> Pet Photography  | <input type="radio"/> 18-200mm Di-II   |
| <input type="radio"/> 45-54                                       | <input type="radio"/> Konica Minolta | <input type="radio"/> Sports Photography   | <input type="radio"/> 18-250mm Di-II   |
| <input type="radio"/> 55-64                                       | <input type="radio"/> Fuji           | <input type="radio"/> Wedding Photography  | <input type="radio"/> 18-270mm Di-II VC  |
| <input type="radio"/> Over 65                                     | <input type="radio"/> Film Model     | <input type="radio"/> Special Events Photography   | <input type="radio"/> 55-200mm Di-II   |
|   |                                      | <input type="radio"/> Other _____  | <input type="radio"/> 28-200mm Di  |
|   |                                      |  | <input type="radio"/> 28-300mm Di  |
|   |                                      |  | <input type="radio"/> 28-300mm Di VC   |
|   |                                      |  | <input type="radio"/> 70-200mm Di  |
|   |                                      |  | <input type="radio"/> 70-300mm Di  |
|   |                                      |  | <input type="radio"/> 200-500mm Di   |
|   |                                      |  | <input type="radio"/> 90mm Di  |
|   |                                      |  | <input type="radio"/> 180mm Di   |

**REPLY TO US via INTERNET or PRINT & FAX BACK to us at (631) 543-3963.**

**RULES:** Surveys must be completed in full and submitted or faxed by May 31, 2009. No entry will be accepted without all questions answered. Enter only once. Only one entry per household, no duplicate submissions or faxes will be accepted. All prizes are selected randomly and awarded 60 days after electronic mailing of last Tamron Viewfinder of 2009.

**NAME:** \_\_\_\_\_

**ADDRESS:** \_\_\_\_\_

**CITY:** \_\_\_\_\_ **STATE:** \_\_\_\_\_ **ZIP:** \_\_\_\_\_

**EMAIL:** \_\_\_\_\_