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The Powers team...

“Happy Day” (Tamron lens SP AF14mm F/2.8)

This is a real time exit from the church. I used the 14mm in a zone focus mode so that I did not have to wonder if the camera tracked & focused sharp on the couple's movement out to the limo. I took about ten images in 12 seconds at 1/90th at 5.6 with a fill flash. ISO 200. I just backed up and stayed about eight feet away from the couple. This lens is very forgiving because it has so much depth of field. It is a very sharp rectilinear lens with no edge convergence that you can see. To prepare for the exit, I focused the S2 and lens at about eight feet on a door edge. Then I turned the focus off. This is more accurate than setting the distance on the lens focus scale. The image has selective gaussian blur technique added.

chooses The Tamron Team!

Susan and Stewart Powers are quite a team. In fact, they are the only husband and wife Master Craftsmen photography team in the state of Florida. So it should come as no surprise that when they select their lenses, they reach for another high performance team, a team of Di lenses from Tamron.

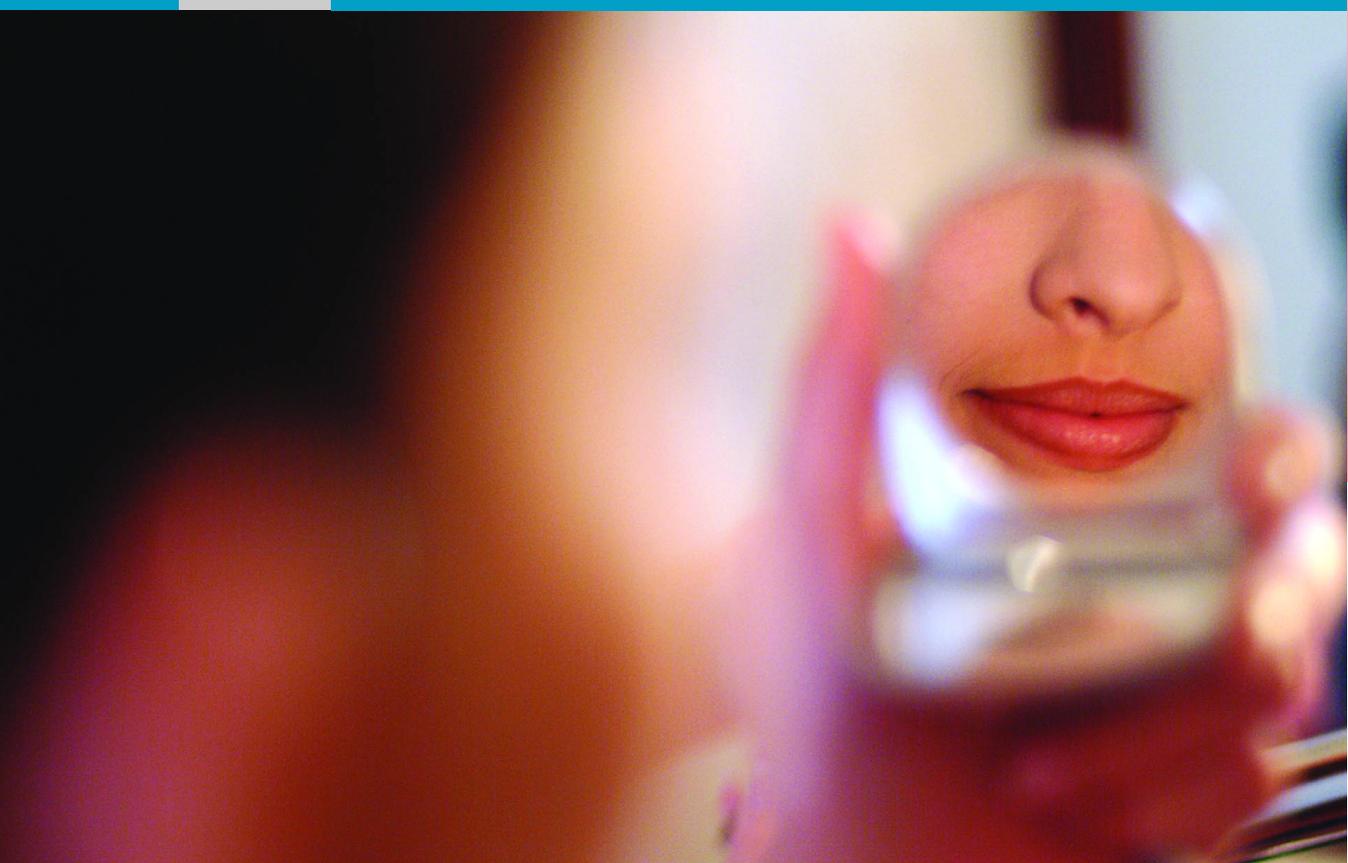
The Tamron SP AF17-35mm F/2.8-4 Di LD Aspherical (IF) and SP AF28-75mm F/2.8 XR Di LD Aspherical (IF) Macro are two of the lenses you'll find in constant use at their studio in Gainesville, Florida. Their work is now 95% digital, and the Tamron Di (Digitally Integrated Design) lenses feature optical systems that have been precisely designed to meet the performance characteristics of digital SLR cameras.

“I usually carry the 17-35mm zoom and the 28-105,” Stewart told us. “But I also love the 90mm F/2.8: Macro. Susan uses the 28-75mm. It's her primary lens.”

For 28 years, Susan and Stewart have operated Powers Photography. They've enjoyed business growth every year since they

started, and have averaged between 40 and 44 weddings each year. Last year, they increased the mix of family portraits and children's portraits in their schedule. Tamron lenses are used at every event.

Best known for their wedding photography and environmental portraits, Susan and Stewart Powers have accumulated a collection of awards that staggers the imagination. Their wedding albums consistently score 95 or better in national and international competitions – five have earned perfect scores. They won the International First Place Wedding Album Award at Wedding Photographers International (WPI) three consecutive years, as well as eight Kodak Gallery awards and three prestigious Kodak Gallery Elite Awards.



“Reflective Moment” *(Tamron SP AF28-75mm F/2.8 Di -1/30 at f4.0 ISO 200)*

Created during the preparation stage of a wedding in Clearwater Fl. This bride, April, was doing her makeup and I love mirrors and reflections. I was using a Fuji S2 with a Tamron zoom with available light and a Quantum T2 strobe bounced off the ceiling about 15 feet way. The strobe added a bit of brightness to the incandescent light in the hotel room. Strobe was set at 1/8 th power and metered at F4.0 I had a Freewire transmitter on the hot shoe of the S2. I had done a custom white balance for the mix of strobe and available light so the skin tone was pretty accurate. The S2 has a feature that allows you to focus using the button by the eyepiece. (Custom function 9 – option four) I used this to focus on her face in the mirror and then re-compose it so her face was framed on the left. This selective focus technique is cool. The 28-75 lens is great in situations like this because it is fast and sharp even at f2.8. The S2 multiplier effect gives you a 42-107mm lens.

A photography team that has earned as many accolades as the Powers can use any lenses they wish. They're not about to risk their reputation on bad glass.

Why Tamron lenses?

“Performance,” Stewart said. “Tamron lenses are superior quality. I bought my first professional camera in the early 1970’s. I also

bought a pair of Tamron lenses, a 105mm F/2.5 and a 28mm F/2.8. I was a student and worked part-time as a photojournalist.”

“I used those two lenses to shoot my first wedding,” Stewart continued. “Those lenses never let me down. When the product works this well and the company stands behind it, I stick with it.”

Tamron lenses provide superb image quality, compact size and excellent operational ease. The 17-35mm F/2.8-4 Di is a perfect all-around lens that’s equivalent to a 26-53mm zoom on a Nikon digital SLR (27-56mm on a Canon). Thanks to revolutionary **“XR”** technology that Tamron pioneered with the development of their extended-range 28-200mm and 28-300mm zoom lenses, the 28-75mm F/2.8 XR is the most compact and lightest weight high-speed zoom lens in its class. And despite its compact



“Beautiful Lady” (Tamron SP AF17-35mm F/2.8-4 Di ISO 100-130th at f5.6 Fuji S2 Pro)

This location is very popular and is surrounded with glass. It is difficult to light anything without a reflection of the light source. I decided to do this fashion style bridal profile pose with the flowers behind the back. Then I could light from the far right and have no reflection. In fact, you can see a reflection of the bride in the window on the right. I used one Profoto 600 monolight with a Westcott 22 x 34 softbox in the right corner fired by a Quantum Freewire radio slave. The Profoto was set for 1/16th power – a very small amount of flash energy. If the light was too strong it would make a dark shadow behind the subject. I matched the flash to the ambient light so that the soft light wrapped around the bride – and did not look over flashed. The shadow is very soft. There was no other light source. This was late afternoon so the light outdoors was not too bright and I could control it with the shutter speed.

“The Eyes Have It!” (Tamron SP AF90mm F/2.8 Di with a Fuji S2 Pro ISO-100 1/60th at F6.7)

I use the 90mm macro for all the portraits at a wedding. It is just the sharpest lens I have ever used. It will cut you! Plus you can focus from infinity to life-size. After we take the brides portraits we do a few playful images like this “peek over the flowers” image. I know that I will take it into Photoshop and soften it and perhaps do a selective color technique on it. Can you see that she has green eyes? Brides like this if you do not over use the technique. I usually do one per wedding. Lighting is one Profoto 600 with a Westcott medium 22 x 34 softbox off to my left about 6 _ ft high, feathered to the right, and very close to the bride’s face. This gives a very soft glamour type light without much shadow on the right and great catch lights.



“I am a results based image maker. I do not buy hype. Tamron lenses have delivered on the promise of “Superior Performance.”

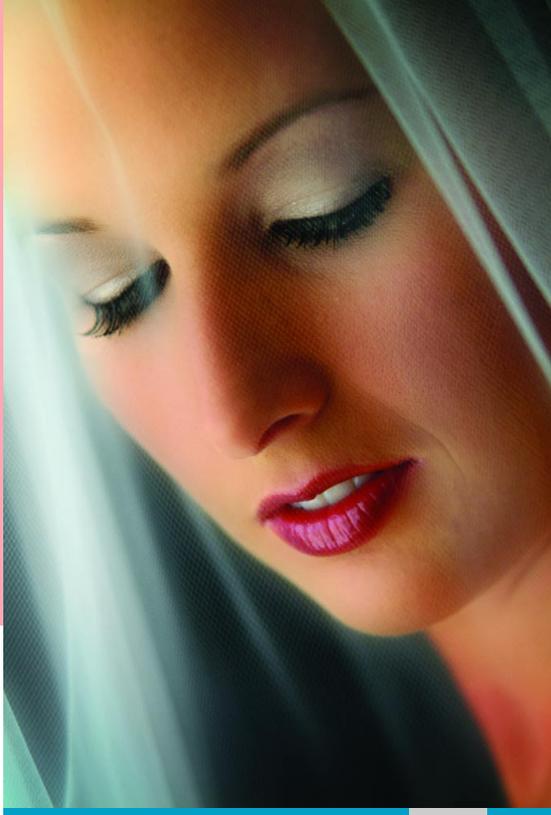
shape, it provides a constant maximum aperture of f2.8 – whereas other brands lose light and f/stop diameter when zoomed.

Susan and Stewart enjoy sharing their knowledge and creative secrets with other professional photographers. They have lectured together and separately for more than ten years, sharing their passion for excellence in wedding photography around the world at several exotic venues that include the Bahamas, Puerto Rico, Mexico, Spain, Britain, Canada, and 37 states here at home. And they have taught over 29 week-long classes at PP of A affiliate schools across the country. Their classes are known for fostering a commitment to excellence and innovation within a warm, approachable atmosphere.

About ten years ago, Stewart and Susan decided to add some photojournalistic techniques to their wedding photography style. Until that time they’d been doing most of their shooting with medium format Bronica cameras. They wanted to field test Tamron lenses on 35mm cameras, so they traveled to New York

to shoot a wedding as the “back-up” team – the “second camera” behind another professional who had been hired to photograph the event. “The 14mm literally screams quality,” said Stewart. “Even when you just hold it in your hand, without even taking a picture, you can tell that it’s a superior quality piece of glass.” Despite having served a tour working in a camera shop, Stewart professes that he is not a “gadget guy.”

“I don’t buy things just because they’re new or improved,” he said. “I’m more concerned with the images than the toys, but I do test



“Eyes of Love” (Tamron SP AF90mm F/2.8 Di with a Fuji S2 Pro ISO 100 – 1/30th at f4.0)

We had finished the prep photos and were doing some window light images. I used the 90 macro to capture some tight crop images while Susan works with the 28-75 Di zoom to catch different angles and views. I metered with a Sekonic handheld incident meter that is calibrated to a good skin tone. I do not trust the camera meter when the excellence of the color & tone (skin) determines the salability & success of the image. The Sekonic meter is much more accurate than a camera's auto exposure. The window had a white scrim that softened the light almost like a softbox. If you need some fill on the right side you could use a reflector or even the bottom of the bride's white dress. I also used a white card to set a custom white balance – hence the skin tone has good color. This image has selective gaussian blur techniques added.

“Too Much Veil!” (Tamron SP AF14mm F/2.8)

This is actually a digital file from a film scan – and was captured with 35mm B&W film during the bride's final preparations. She and her maid of honor were playing with the veil and we saw the mother watching in the background. There was no room – so I was back to the wall – and needed the 14mm to capture this moment. Bounce flash on camera and available light mix.



“The 14mm literally screams quality”

lenses and other accessories myself, under real-life conditions. And I always ask myself: ‘Will this product help our business? Will it help me make better photographs? Will it help us make money?’ Tamron lenses meet his requirements on all three counts.

In 1999, Stewart received an honor that few photographers have ever obtained. Stewart was the first wedding photographer to receive the International Photographic Council's Leadership Award at the United Nations as the Top Wedding Photographer in the world. In addition, Stewart has been honored with a

Fellowship from the American Society of Photographers – a status that has been bestowed upon fewer than ninety photographers over the past thirty years. Despite their successes, their enormous collection of accolades, and the continued growth of their operation, Susan and Stewart have never tired of their profession and still love what they do. Their enthusiasm for wedding and portrait photography burns brightly and is visible in all of their work. Their dedication to the craft is endless – their choice of Tamron lenses is everlasting. www.powersphotography.com

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