

TIPS FOR A WINTER WONDERLAND

Tamron with pro photographer
Ian Plant in a glacial ice cave at
Vatnajökull National Park, Iceland.

Cover image by Ian Plant. Taken using Tamron 15-30mm F/2.8 Di VC USD



NEW MEGA-ZOOM 18-400mm

Extend into ultra-tele range with Tamron's latest mega-zoom

CELEBRITY PORTRAITURE

An Interview with award-winning photographer Hernan Rodriguez



18-400mm f/3.5-6.3 Di II VC HLD

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- First ultra-telephoto all-in-one zoom lens to achieve 400mm telephoto
- Excellent image quality across the entire zoom range, from wide-angle to ultra-telephoto and 1:2.9 macro
- Light and compact with a total length of 4.8in. and a weight of 24.9oz
- Quiet HLD motor provides high-precision AF and contributes to compact design
- Equipped with Tamron's VC image stabilization system necessary for ultra-telephotography at 400mm
- Compatible with TAP-in Console™, an optional accessory product

Model B028 for Canon and Nikon mounts
Di II: for APS-C DSLR cameras



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Dear Readers,

PHOTO BY: SYDNEY FLEM



Welcome to the inaugural issue of Tamron USA's new magazine. The magazine will be printed three times a year (Spring, Summer and Holiday) and you will find it at shows and events where Tamron exhibits (see our website for the most current list of events), as well as at your local photo specialty retailer. The Tamron Magazine is full of practical tips from our professional photographers. In particular, the photos in our In Action article (page 22) have all been taken with the latest generation of our widely popular all-in-one zoom lens series—Tamron 18-400mm Di II VC HLD, the world's first SLR interchangeable lens with 22.2x zoom (pictured above). Tamron Image Master David Akoubian touts it as the best lens for zoos and his photos prove the point. Sports and wildlife photographers will love the first-look at the newest addition to the Tamron ultra-telephoto zoom line-up, 100-400mm Di VC USD, the lightest in its class, on page 9. Want to know how you could be featured in the magazine? See page 42 for details. Please let us know what you think about the new Tamron Magazine on Twitter or Instagram using the hashtag #tamronusamagazine. We will be back in the Spring with our next issue.

Sincerely,

Stacie Errera

Stacie Errera
Vice President, Marketing & Communications

WELCOME

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GRADY JAMES



Light sparkles on the snow's surface and the crispness in the air is almost palpable.

The skier drops into the frame, bringing motion to a perfectly still scene and leaving a cloud of cold smoke in his wake.

This image was captured by Grady James, using the SP 15-30/2.8 VC. The wideangle helps capture the sense of place, while the speed and sharpness ensure that photographer and skier get the shot first-try.

Grady James lives in the San Juan Mountains of SW Colorado. His photography focuses on the landscapes and activities that draw him to the mountains.

Skier: Sven Brunso, Location: Coalbank Pass, Durango, CO

www.gradyp-james.com





©ROB WOOD

PHOTOGRAPHIC GETAWAY

Head to breathtaking national parks with Tamron's instructors to broaden your night skies, sunrise, sunset and landscape photography skills.

By **Tori Peglar**

When Colorado resident Sue Corcoran got word of the *Night Skies Photography Workshop* in Great Sand Dunes National Park and Preserve, she was floored.

"I was like, 'There's a class where you can stand in the Great Sand Dunes National Park in the middle of the night and take photos?'" recalls Corcoran who attended the workshop in July 2017. "It was such a dream for me at this point in my life."

Launched in 2016, the Tamron/National Park Trips Media *Night Skies Photography Workshop* series has been held in a number of national parks from Acadia National Park in Maine to Saguaro National Park in Tucson, Ariz., Initially a one-night workshop, it has attracted

participants of all abilities from beginner to advanced who want to learn more about night skies photography.

In 2018, four stops on the hands-on *National Park Photography Workshop* series will be held for three-nights, four days, giving participants a sweeping course in sunrise, sunset, landscape, light painting and post-production techniques. The workshops will take place in some of the nation's most spectacular parks, including Death Valley (April 17-20), Zion, Bryce Canyon and Grand Canyon (May 15-18), Yellowstone (Sept. 11-14) and Yosemite (Oct. 16-19). Glacier, Great Sand Dunes, Haleakala, Rocky Mountain and Saguaro 2 days/nights-dates, along with all workshop prices, will be announced by December 2017.

Registration fee includes hands-on, in-the-field instruction, multiple shoot locations, pre-shoot seminar, closing seminar, special participant lodging packages and rates, snacks and some meals.

Corcoran is already looking at the 2018 schedule, but there's one thing she will do differently in the next workshop.

"The Milky Way was really powerful," she says, her excitement in her voice still evident months later. "I should've taken 10-15 minutes to put my camera down, laid back in the sand and watched it."

Learn more at www.nationalparktripsmedia.com/photo-workshops. Tori Peglar is editor in chief at National Park Trips Media based in Boulder, Colorado.

2018 NATIONAL PARK 4-DAY PHOTO WORKSHOP SERIES SCHEDULE

DEATH VALLEY
April 17-20, 2018
4 days/3 nights



GRAND CANYON NORTH RIM, BRYCE AND ZION
May 15-17, 2018
4 days/3 nights



YELLOWSTONE
September 11-14, 2018
4 days/3 nights



YOSEMITE
October 16-19, 2018
4 days/3 nights



Plus 4 more 2 days/night workshops. See website for details.

PHOTOS TOP TO BOTTOM: (1) KEN HUBBARD, (2-3) ANDRÉ COSTANTINI, (4) KEN HUBBARD

PHOTO TIP: NIGHT SKIES

Make sure to turn off any stabilizer in your camera or lens when shooting on a tripod or your images will not be sharp.



"THERE'S A CLASS WHERE YOU CAN STAND IN THE GREAT SAND DUNES NATIONAL PARK IN THE MIDDLE OF THE NIGHT AND TAKE PHOTOS?"

For more information and to register go to www.nationalparktripsmedia.com/photo-workshops

©André Costantini
Tamron SP 15-30 F/2.8 Di VC USD
Exposure: 15mm, F/2.8, 20 sec., ISO 3200

WHAT TO PACK: ESSENTIAL GEAR FOR A NIGHT SKIES SHOOT

A good fast wide-angle lens, says Tamron professional photographer and workshop co-instructor André Costantini. But keep in mind, Tamron's photography team brings a full line of Tamron's lenses, which participants can test for free during the workshop.

"You also want to make sure you have a sturdy tripod and Shutter Release because you will be using really long exposure times and any movement can make your images blurry," says Costantini.

©Ken Hubbard, Sedona 2017 Night Skies Workshop





The fast SP 24-70mm f/2.8 Di VC USD G2 is ideal for demanding photography, even under extreme conditions.

SP 24-70mm f/2.8 G2 · 24mm · 0.5 sec. · f/14 · ISO 31



PHOTO: PHILIP RUOPP · LOCATION: NORWAY

BUILT FOR THE DEMANDS OF PROFESSIONALS SP 24-70mm F/2.8 Di VC USD G2

The new, fast standard zoom SP 24-70mm f/2.8 Di VC USD G2 (model A032) doesn't just cover the most important focal length range - its performance is a match for the most demanding of professionals.

The SP 24-70mm G2 has six new features compared to its predecessor. The high-quality optical construction with four aspherical XGM lenses, two XR and three LD glass elements remains unchanged, but the imaging quality, which was already astounding, is now even better thanks to the eBand coating and new glass that provides greater optical transmittance. Fluorine coating protects the front lens against scratches and dirt.

Advanced Technology Inside

The technology inside is more advanced. The SP 24-70mm G2 has a dual-core microprocessor (dual MPU) that makes autofocus and image stabilization significantly more efficient: The quiet ultrasound motor now focuses 1.5x faster on the subject, and the VC provides 5-stop CIPA-rated image stabilization. Like all new Tamron lenses, this lens is weather proof with 6 critically placed seals. Focus and VC image stabilization can also be separately configured using the optional TAP-in Console.



TECHNICAL DATA SP 24-70mm F/2.8 Di VC USD

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.



© TAKAHIITO MIZUTANI

The fast 100-400mm F/4.5-6.3 Di VC USD is ideal for shooting sports, wildlife & more.

100-400mm F/4.5-6.3 Di VC USD · 400mm · 1/160 sec. · f/11 · ISO 100

FULL-FRAME ULTRA-TELE ZOOM 100-400MM F/4.5-6.3 DI VC USD

A handy and lightweight ultra-tele lens that zooms to 400mm with best-in-class maximum aperture of F/4.5-6.3 and VC image stabilizer for your APS-C or full-frame DSLR from Canon and Nikon.

This new 100-400mm Di VC USD, this latest Tamron zoom hits the market this November, much to the delight of passionate animal and sports photographers. With its sophisticated optical design, the new model achieves high imaging performance. Three LD (Low Dispersion) elements from special glass ensure an effective correction of chromatic aberrations, and the eBAND compensation promises flawless photos even in difficult light conditions.

Excellent Build

Key components of lens barrel are made of magnesium, which contributes to the low weight of the new ultra-tele zoom. At just 39.3 oz., this lens is the world's lightest in the full-frame ultra-telephoto zoom lens category (as of September 2017). Like the current SP lenses, the 100-400mm is equipped with a dual MPU, which uses two processors for autofocus and VC image stabilizer. This technology allows very fast and precise focusing and a particularly even image stabilization.



TECHNICAL DATA 100-400MM F/4.5-6.3 DI VC USD

Focal length (35mm)	100-400mm
Angle of view	24°24'-6°12'
Largest aperture	f/4.5-6.3
Aperture blades	9
Elements/groups	17/11
Minimum object distance	59 in
Max. image ratio	1:3.6
Image stabilizer	4 stops*
Filter diameter	Ø 67mm
Length	78 in
Weight	40 oz

* CIPA standards.

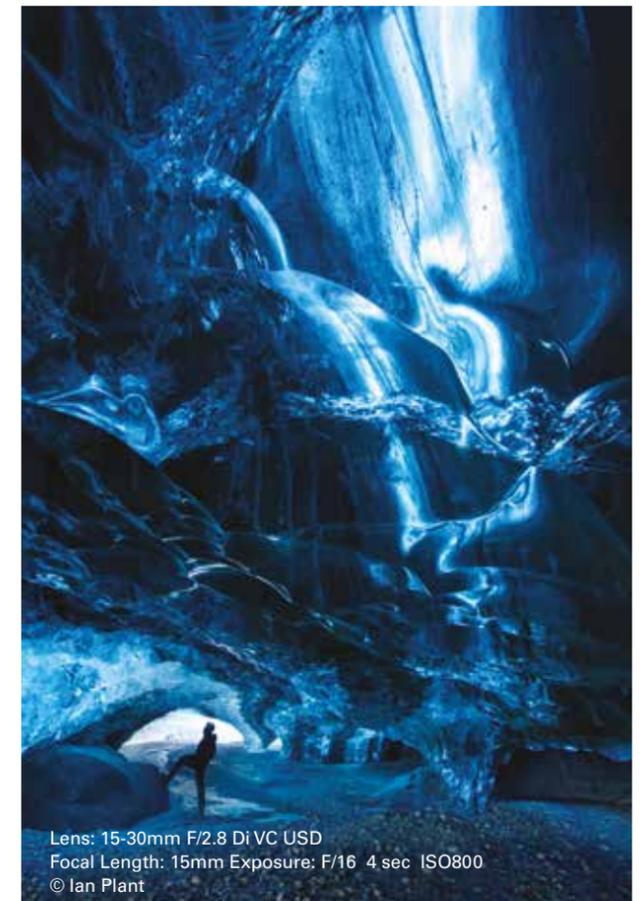
TIPS FOR A WINTER WONDERLAND

Even the coldest of days offer stunning photographic opportunities. Our pro tips will help you capture this winter at home or on the road.

Lens: 15-30mm F/2.8 Di VC USD Focal Length: 15mm Exposure: F/11 1/13th sec ISO100 © Ian Plant

1 - LOOK FOR WINTER PATTERNS

Winter offers the photographer unique opportunities to work with abstract patterns, which can be found in wind-blown snow, newly formed ice on the edge of a river, or the ancient ice of a glacier. While doing winter photography in the glaciers of Iceland, I spied this attractive pattern of shapes and colors formed in an eroded tube of ice. I went wide, making the distant opening the visual anchor for my composition. Vatnajökull National Park, Iceland.



Lens: 15-30mm F/2.8 Di VC USD
Focal Length: 15mm Exposure: F/16 4 sec ISO800
© Ian Plant

2 - PUT YOURSELF IN THE PICTURE

Adding a human element to your winter photos can help create a sense of scale, tell a story, and add visual interest as well. I prefer to work with only the most talented and attractive models, so naturally, I use myself! Okay, maybe I am neither of those things, but creative self-portraits are a fun way to add life to your winter landscapes. For this photo taken inside a glacial ice cave, I turned on my camera's ten second timer, and after triggering the shutter, I ran into the composition, posed, sucked in my gut, and stood as still as possible during the exposure. I repeated the process, trying different poses, until I got the shot I wanted. Vatnajökull National Park, Iceland.



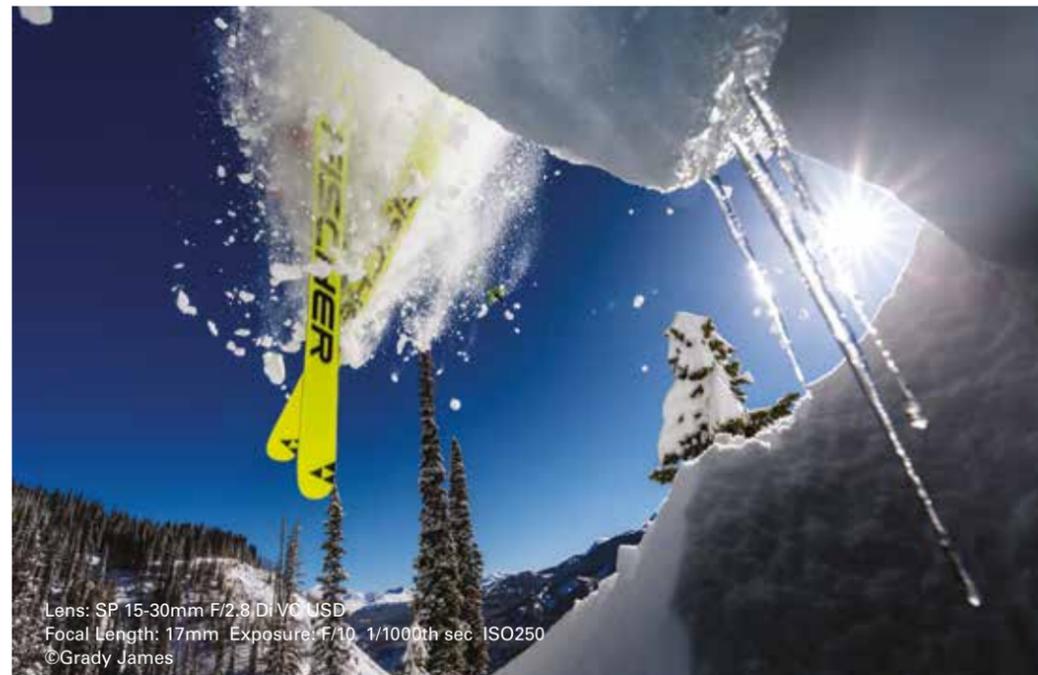
Lens: 15-30mm F/2.8 Di VC USD
Focal Length: 15mm Exposure: F/13 approx. 1/60th sec ISO100
©Ian Plant

3 - ICE IS NICE

The best part of winter photography is ice. I'm always on the lookout for interesting ice formations: whether it is ice forming on the shore of a lake or river, or icicles hanging from a frozen waterfall or seeping cliffs, ice allows you to create original and unique compositions. For this photo taken from inside a "sea cave" along the frozen shore of Lake Superior, I found some large icicles hanging over the opening of the cave. I made them a prominent part of my wide-angle composition, and included the setting sun peeking out from the edge of the rock as an eye-catching focal point. Always make safety a priority when working with ice: make sure the ice is sufficiently thick before walking over it, and be watchful for falling chunks when shooting near overhanging ice (be especially careful on warmer days when the ice might be melting and less stable). Apostle Islands National Lakeshore, Wisconsin, USA.

4 - FIND A NEW PERSPECTIVE

Snowy winter landscapes provide lots of opportunity for creativity. Look for unique perspectives and lighting to help turn an average scene into a spectacle. The icicles were the inspiration for this shot and the action of the skier was dictated by the lighting. Had this shot been taken from a more traditional angle it would not have been anything special. The skier had very little air time on this particular jump and the surrounding landscape was littered with ugly ski tracks. By setting the ice between the camera and the sun, it illuminated down into the dark snow cave, while having the skier jump directly above helped capture the backlit snow explosion without blocking out the sunlight. Having the fluorine coated front element of the A012 for this shot came in very handy as the snow cascaded down on top of me and my camera, but clean-up was a breeze.



Lens: SP 15-30mm F/2.8 Di VC USD
Focal Length: 17mm Exposure: F/10 1/1000th sec. ISO250
©Grady James

5 - EXPOSURE COMPENSATION

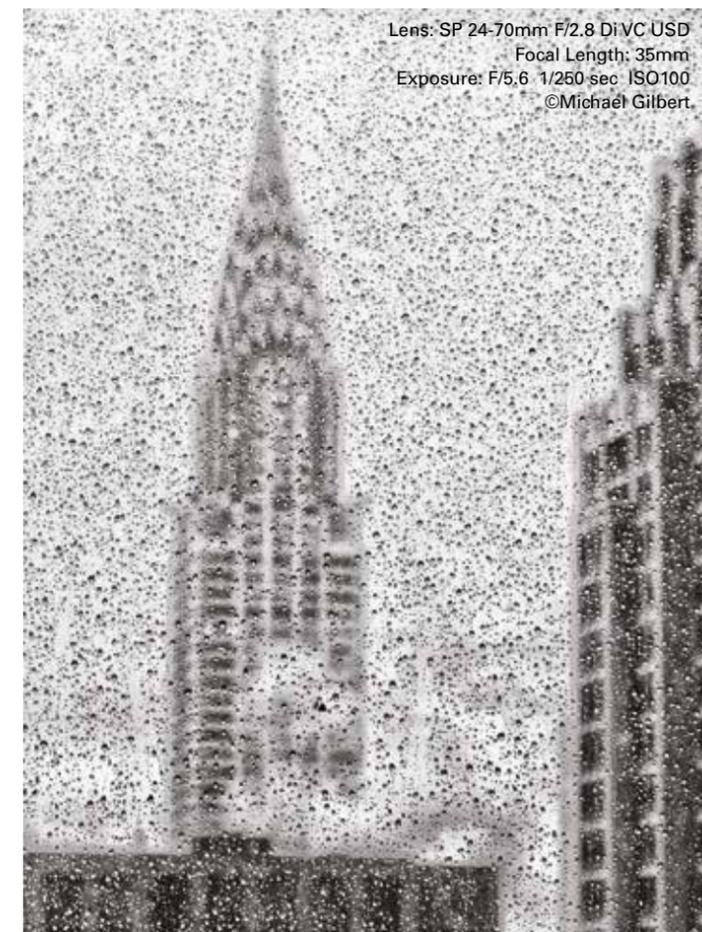
One of the tricks to shooting winter scenes is determining proper exposure. I shoot mostly in Aperture Priority shooting mode and evaluative metering mode, so I must use my exposure compensation to override what the camera thinks is the correct exposure. The camera wants to make everything "neutral grey". That's its job. So, if we let the camera determine our exposure, it will be dark, or underexposed. We'll have to outsmart it. We can do this by knowing it's going to darken the overall scene and use our exposure compensation to bring the scene back to a proper exposure. A good rule of thumb for snow is to add +1 stop of exposure compensation. That should make your snow white instead of grey. Another tip for shooting in the winter and extreme cold is to keep your batteries warm. The cold temperature will exhaust your batteries quicker, so keeping spare batteries in a jacket pocket, close to your body will help. Another good idea is wrapping a hand warmer around the spare batteries with a rubber band.



Lens: 16-300mm Di II VC PZD Macro
Focal Length: 22mm Exposure: F/16 10 sec ISO100
©Cecil Holmes

6- NO MATTER WHAT THE WEATHER, IT'S ALWAYS RIGHT

Some of my best images come from days that are cool, rainy, misty and foggy. It's the days that you just want to stay home. Wrong. Those are the days you need to get out and about. This day was just before it started to snow. I look for vantage points from tall buildings and also out on the street. The main focus was the window with the rain. I found I had to back off the window just a bit more so the Chrysler building was just a bit out of focus but the rain sharp.



Lens: SP 24-70mm F/2.8 Di VC USD
Focal Length: 35mm
Exposure: F/5.6 1/250 sec ISO100
©Michael Gilbert

7 - KEEP THE FOCUS ON YOUR SUBJECT

For winter photography it is important to hone in on pristine freshly fallen snow. For this frame, I waited until the Cardinal moved into an uncluttered area of snow to capture a clean shot. Exposed areas of grass or patches of melting snow will distract the viewer's attention from the subject and detract from the power of the image. If necessary, a few minor snow blemishes can be removed in the digital darkroom. However, getting it right in the camera is ideal.



Lens: SP 150-600mm Di VC USD
Focal Length: 500mm Exposure: F/8 1/400th sec ISO400
©Dave Blinder



Lens: 28-300mm Di VC PZD
Focal Length: 46mm Exposure: F/16 .25 sec ISO100
©Don Mammöser

9 - TIMING IS EVERYTHING

The first snow, combined with a pretty waterfall, will always make a gorgeous image. If you wait too long into the winter the waterfall often becomes a frozen ice ball. You want your water flowing and you want to use a tripod with a long exposure to get that silky feel. Here I used a small aperture of f/16 plus a polarizing filter to slow down the water of Gibbon Falls in Yellowstone National Park.

8 - EXPOSE FOR THE ANIMAL NOT THE SNOW

This is a good example of a winter wildlife scene that has a somewhat tricky exposure to get right. In this case, it's important to expose the image for the animal and not the snow. The Red Fox has orange, white and black fur. The image is exposed for the fox's fur. The background snow has very little, if any, detail because of the overcast conditions I shot under that day, but this is a correct exposure.



Lens: SP 150-600mm Di VC USD lens
Focal length: 329mm
Exposure: F/9 1/250th sec ISO320
©Don Mammöser

10 - SNOW CAN BE TRICKY

One of the most challenging things in winter is to achieve correct exposure. All camera metering systems are calibrated to base exposure on neutral tonality or neutral gray. White, snow-covered landscapes will influence and dominate your camera meter's exposure reading. Consequently, solely relying on the camera to set exposure could lead to disappointing results where all your snow-covered winterscapes are underexposed and appear a dull gray. Knowing how the meter functions, it's a simple matter to achieve correct exposure by adding positive compensation (overexposure). Even on an overcast day, or in shade, a snow-covered scene will need to be overexposed by +1 stop, or exposure value (EV). Bright sunlit snow scenes may require up to +2 EV. Be very careful at going beyond +2 EV, as things will start to become blown out with loss of detail. Always check your histogram and learn how to expect winter scenes to appear. They generally will be skewed further toward the right, as snow dominates more of the frame. To help better understand things, set "Exposure Warning" in your camera's Custom Functions. This will alert you to overexposed areas in your scene which will blink white on your LCD preview screen. It's okay to have some, very bright areas blinking with overexposure, but you don't want the entire snowfield or sky doing so. If too much of the scene is overexposed increase shutter speed or close-down the aperture in 1-stop increments, until the blinking area in the preview screen is within tolerable limits. When in doubt, bracket shots by one to two stops over and under your initial exposure setting. It's best to do this in 1-stop (EV) increments. With experience, you'll become more confident setting your exposure so that you'll need to bracket less. Yellowstone National Park's Midway Geyser Basin.



Lens: SP 24-70mm F/2.8 Di VC USD
Focal Length: 24mm
Exposure: F/16 1/50th ISO100
©Rick Sheremeta

Lens: SP 70-300mm Di VC USD
Focal Length: 300mm Exposure: F/16 1/125th sec ISO 400
©Rick Sheremeta



11 - CHOOSING YOUR SHUTTER SPEED

To capture a winter scene correctly when it's snowing, or the wind is howling, a conscious effort is required to select the correct shutter speed in order to achieve the desired result. Fast shutter speeds will stop any movement, whereas slow shutter speeds will result in blurred motion. Falling snow presents a good case in point. With a slow shutter speed, snowflakes will appear as streaks of white, whereas a fast shutter speed will render the falling snow as white dots. So, what's fast and what's slow? While gently falling snow on a calm day may require as little as 1/125 sec. to freeze motion, 1/350 sec. will barely be enough in a blizzard. This will become intuitive with practice, however, if there's any question, it's always advisable to bracket shots using various shutter speed and aperture combinations to find out what works best depending on conditions. Yellowstone National Park.

TOP FEATURES OF THE 18-400mm Di II VC HLD

The new all-in-one lens from Tamron features the latest technologies, starting from the optical construction, through the precise mechanics to the electrical components.

A lot has happened since Tamron presented the world's first all-in-one interchangeable lens for SLR cameras 25 years ago. In 1992, the zoom range of 28-200mm made for a mini-sensation in the photography world: For the first time, photographers wouldn't have to change the lens to go from wideangle to tele. Today, this convenience is expected and a compact all-in-one is part of many photographers' standard equipment. No other lens lets you change from panorama to close-up shots in just a few seconds.

Tamron's 18-400mm f/3.5-6.3 Di II VC HLD sets another milestone in the all-in-one journey. It is the world's first interchangeable lens for SLRs with a 22.2x zoom. Converted to 35mm format, the effective focal length corresponds to 28-620mm and therefore reaches the ultra-telephoto range. Usually, lenses with this enormous focal length range are significantly larger and heavier. In



EISA Citation: The Tamron 18-400mm F/3.5-6.3 Di II VC HLD challenges our preconceptions about what we can expect from a super zoom lens.

ZOOM POWER: WIDEANGLE TO ULTRA-TELEPHOTO



¹35mm equivalent

addition, the lens even has real macro capability. The minimum object distance of 17.7" means the lens achieves a maximum imaging ratio of 1:2.9.

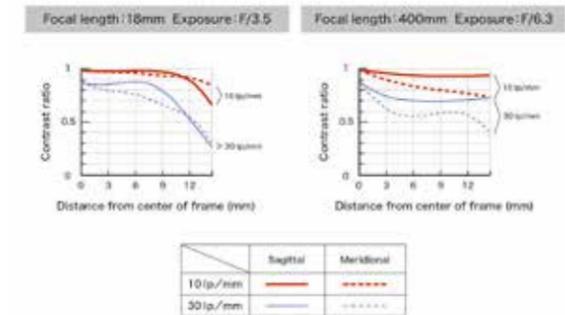
Special glass elements

To effectively prevent aberrations over the entire range of focal lengths, special optical elements are used. The 18-400mm has three new LD (Low Dispersion) glass elements with particularly low refraction. In combination with a hybrid-aspherical lens, they correct the chromatic aberrations (color fringes). The lens surfaces are treated with a high-grade BBAR (Broad-Band Anti-Reflection) coating that guarantees high light transmittance and also prevents reflections and scattered light inside the lens.

Making sure that such a complex all-in-one lens works correctly requires not just high-quality optical design, but also precise mechanical construction. Tamron has years of expertise in this

area as well, without which it would not be possible to manufacture the 3x extension of the 18-400mm precisely enough not to negatively affect the optical performance of the lens.

There are also electronic components like the new, high-performance HLD autofocus motor (High/Low Torque Modulated Drive) and the VC image stabilizer. These components are getting more compact all the time, contributing significantly to how easy Tamron's all-in-ones are to handle.



A LENS FOR EVERYONE: TAMRON ALL-IN-ONE LENSES COMPARED



NEW 18-400mm f/3.5-6.3 Di II VC HLD

Focal length (35mm) 28-620mm
Aperture f/3.5-6.3
Minimum object distance 17.7"
Max. image ratio 1:2.9
Length 4.8"
Weight 24.9oz



16-300mm f/3.5-6.3 Di II VC PZD MACRO

Focal length (35mm) 25-450mm
Aperture f/3.5-6.3
Minimum object distance 15.3"
Max. image ratio 1:2.9
Length 3.9"
Weight 19oz



18-200mm f/3.5-6.3 Di II VC

Focal length (35mm) 28-300mm
Aperture f/3.5-6.3
Minimum object distance 19.3**
Max. image ratio 1:4
Length 3.7"
Weight 14.1oz

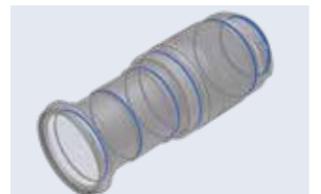
^{*}Lengths & weights are for Nikon mount versions
^{**}18mm 19.7" | 35mm 30.3" | 180mm 19.3" | 200mm 19.7"

HIGHLIGHTS IN FOCUS: 18-400mm f/3.5-6.3 Di II VC



TAP-in Console

The new 18-400mm offers the photographer a whole series of advanced features. It's not just the first mega-zoom for SLR cameras whose focal length reaches into the ultra-telephoto range; it's also the first of its class that can be configured using Tamron's TAP-in Console.



Moisture Resistant Construction

Shoot with confidence in inclement weather like snow and rain.



HLD Autofocus Motor

The HLD (High/Low torque-modulated Drive) saves power while providing superior drive, and accurate and quiet focus.



Lens hood

The hood is an essential part of the lens design to keep stray light from degrading your image. Hood is an included accessory for all Tamron lenses.

SURREAL NIGHTS IN ICELAND

When Philip Ruopp found the ice chunks on a beach in Iceland, he knew straight away that this would be one of the subjects for his new night-time photo series. Philip shot the pictures themselves traditionally using a tripod, but he sent a drone into the night sky for support. The experiment with lighting was a success; the results are breathtaking - but the project was not easy to put together, as Ruopp explains in the interview.

DRONE OUTFITTED WITH LED FLASHLIGHT LIGHTS ROUPP'S SURREAL LANDSCAPES



15 mm · 303 sec. · f/2.8 · ISO 640

Just a few years ago, aerial photos were still esoteric curiosities; now, they're part of every photo series as standard. Drone photography has not been considered an expert niche for a long time. That means that to surprise the viewer, the photographer needs to do a bit more; this was Philip Ruopp's approach when he was preparing his annual personal project. He always chooses a country and thinks about what kind of project he can complete there in the space of two weeks. It occurred to him and a colleague to take a drone for a short trip to Iceland. The plan: The drone would have to be capable of a bit more than just snapping the usual aerial photos; it would light up his night-time photos from the air, creating a new, surreal effect. No sooner said than done: Ruopp tested three different LED flashlights and finally fastened a particularly high-performance model to a DJI Inspire multicopter.

Remote locations

Ruopp found most of the spots in the day while driving past them. In the day, however, it looked a lot different: "In the sparsely populated seclusion of the north, it is absolutely pitch dark at night. The ice block, for example, was just 300 metres from the road, but it took forever to find it again at night." Of course, they had to wait for dusk on-location before they could start taking photographs,

which ruined the schedule because the weather only allowed Ruopp and his colleagues two nights for photography as planned. For the rest of the time, the tail-end of a hurricane was pelting the island - not great flying conditions for a drone.

Once he had found the location again, Ruopp had to set up the picture in pitch darkness; there was nothing to be seen in either the Live View or the viewfinder on his Nikon D800. So that he could judge the image composition, the sensor had to show what it could and light up some test photos with the highest possible ISO values: "Image noise wasn't a consideration for this, we just wanted to set up the picture," Ruopp explains of the procedure.

The drone was started while he was doing this, since a few things had to be ascertained about this as well: whether the illumination from the drone is visible was fairly easy to find out in the viewfinder, but whether the LED lamp was causing scattered light and other unwanted effects was a bit more difficult. The final pictures were then saved with moderate sensitivity, between ISO 320 and 640. Despite the additional light from above, Ruopp still needed exposure times between two and five minutes: "That meant we could only take ten pictures per hour, maximum. There aren't many experiments with the drone lighting in the series for that

reason." With all the preparation that was required, an hour or more could go by before they had taken a single picture - often followed by an hour's drive to the next location. Ruopp used the SP 15-30mm f/2.8 from Tamron for his impressive night-time photos. Because he wanted to work with about a 20mm focal length for this series, this lens was the ideal tool: "The sharpness in particular is unbelievable," says Ruopp. "Even in these lighting conditions and exposure times, the detail is excellent. I haven't found many alternatives."

Surreal colours

The surreal color palette was exactly the look Ruopp was going for: "I wanted the scene to look a bit like it was taken on another planet." This wasn't a result of over the top post-processing, however. Photoshop was used very sparingly for this project. Instead, thanks to the long exposure, the weakly-shining northern lights - almost invisible to the human eye - had the opportunity to fight through the clouds and into the picture. The weak light of a faraway town also finds its way into the pictures as a soft orange glow on the horizon. It was only with subjects like the aeroplane that several shots were later combined, since the drone had to light up such a wide area and this would not have been possible with one photo.

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



30mm · 183 sec. · f/2.8 · ISO 400



30mm · 183 sec. · f/2.8 · ISO 400

PHOTOS: PHILIP RUOPP



SP 15-30mm F/2.8 Di VC USD

Focal length	15-30mm
Angle of view	110°-71°
Aperture	f/2.8
Minimum object distance	11"
Image ratio	1:5
Elements/groups	18/13
Aperture blades	9
Length	5.7" (CAN)/5.6" (NIK)
Weight	38.8oz.



19mm · 30 sec. · f/3.5 · ISO 640 (composite from several photographs)

ANIMAL ATTRACTION

Tight spaces, fellow gawkers, shooting through glass and chain-link fences—these are the challenges of photographing animals and birds at a zoo or nature preserve. David Akoubian's Tamron new 18-400mm Di II VC 22.2X All-In-One lens was up to the task.

400mm, F/8, 1/125th sec; ISO 500



Animals photographed with permission of Zoo Atlanta; birds photographed with permission of the Outdoor Discovery Center Macatawa Greenway



PHOTOS: DAVID AKOUBIAN

370mm, F/8, 1/125th sec., ISO 800

A grizzly bear in the Grand Tetons, a whooping crane wandering among Wisconsin's tall weeds, a Northern cardinal idling on a fence post. David Akoubian has ventured out into the wilderness for decades to capture native wildlife, but he also appreciates the challenge of photographing animals at zoos and nature preserves, which was his task on recent visits to both the Outdoor Discovery Center Macatawa Greenway in Holland, Michigan, and Zoo Atlanta in Georgia.

Many of us will never have the chance to head overseas to go on safari, so a trip to your local animal park is a terrific alternative," David says. "And the money you pay to gain entry often goes toward the facility's conservation efforts."

At both of those sites, David focused his attentions—and his new Tamron 18-400mm Di II VC lens—on the birds, primates, and even butterflies frolicking in their enclosures. "The weight of this lens, just about a pound and a half, is fantastic for a day at the preserve or zoo," David says. "And its compactness is terrific, too, especially in enclosed, tight spaces like these."

The versatility of the focal-length range means David was able to prefocus on stationary perches in the enclosures, then adjust his zoom accordingly to cre-

ate either a horizontal or vertical image once the animals wandered into the frame. That also gave him time to figure out what distractions appeared in the background, and compensate for them, before the animals even came into view. Plus, the lens offered him the opportunity to stay close when he had a prime vantage point near the animals, but also optimal reach to take pictures over kids' heads if it got too crowded and he had to move back.

David is also always on the lookout for textures and patterns with his furry and feathered subjects—all of which the 18-400 delivers in stunning detail. "I especially found the macro capabilities of this lens to offer an intense level of sharpness," he says. "The 18-400 is a powerhouse."

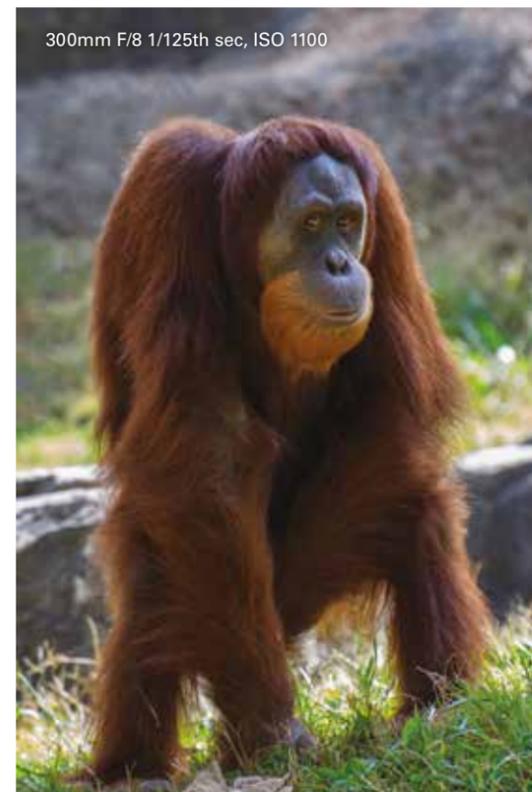
Finally, because the focus of the other visitors should be on the animals—not on a photographer with bulky, intrusive equipment—the 18-400mm delivers in the courtesy department as well. "Thanks to its zoom range, an added bonus with this lens is its ability to not intrude on the experience of others," David says. "Both that zoom and the Vibration Compensation (VC) feature offer photographers the flexibility they need to capture the images they want while keeping other zoo-goers happy."



220mm, F/8, 1/500th sec., ISO 800



300mm, F/8, 1/160 sec, ISO 1000



300mm F/8 1/125th sec, ISO 1100

"THE MACRO CAPABILITIES OF THE 18-400 OFFER AN INTENSE LEVEL OF SHARPNESS, ENSURING I CAN SHOW OFF EVERY DETAIL OF MY SUBJECTS' FUR, FEATHERS, AND FACES."



400mm, F/8, 1/125th sec, ISO 2500

ABOUT: DAVID AKOUBIAN



David, a Tamron Image Master, is the owner of Bear Woods Photography, located in northern Georgia. He has been shooting professionally since 1992 and specializes in landscape and nature photography. His work has been published in *Outdoor Photographer*, *Audubon Magazine*, and *Nature Photographer*, among others; clients have included the Mountain Conservation Trust of Georgia, the Nature Conservancy, and Gibbs Gardens. www.bearwoodsphotography.com



NEW 18-400mm F/3.5-6.3 Di II VC HLD

Focal length (35mm).....	28-620mm
Aperture	f/3.5-6.3
Minimum object distance	17.7"
Max. Image ratio.....	1:2.9
Length.....	4.8"
Weight.....	34.9 oz.

PHOTO TIPS: ZOO PHOTOS

1 Alternate between filling the frame and full body shots.

Making a subject large within the frame creates a compelling photo, allowing you to place special focus on the animal's eyes. If you're not photographing your subject straight on, compose the photo so the animal's eyes stare into the negative space of the frame, rather than past it. Pulling back to include the animal's entire body, as well as a portion of its environment, offers a more complete scene.

2 Create eye-pleasing bokeh to keep the focus on your subjects.

Even though these animals are captive, their environments are kept as close to their native ones as possible, so incorporate that environment without taking the focus off your subject. Isolating the animal by blurring out just enough of the background gets rid of any distractions and offers context to your image.



400mm, F/8, 1/500th sec., ISO 720



400mm, F/8, 1/125th sec, ISO 400

3 Master shooting through glass and fences.

With glass, the key is to take off the lens hood and place the camera as close to the pane as possible—but not so close that you stress out animals on the other side. That helps remove glare. Also be aware of objects like chain-link fences in the background, which makes it obvious your animal is in captivity and can be distracting. Reposition yourself if possible so there's a more solid background, like a wall or a mass of foliage, behind your subject.

4 Use a monopod OR the 18-400's Vibration Compensation feature.

Animals are sometimes housed in really dark areas, where it's hard to achieve a decent exposure. It's usually too crowded to set up a tripod, but a

monopod offers just enough steadiness to ensure your images don't reveal camera shake. If you're photographing animals that aren't moving—say, a bird on a perch—in low-light situations, use a slower shutter speed (between 1/15th sec. and 1/60th sec.) on a monopod. When handholding, the VC proves invaluable on its own.

5 Practice looking over and around your camera.

When you try to keep up with a moving subject, you tend to capture an image, then jerk slightly forward, then repeat the process. You may actually lose visual contact with the animal that way. Instead, get used to looking around or over your camera as you're panning—it smooths out that panning motion and keeps the animal in the frame much better.

CRAFT AND PRECISION



Precise focus connects athletes and photographers in the moment.

The boxer leans in with his whole body in a straight line, every muscle tense. The photographer, however, tries to capture the exact moment of impact. The contrasting light and the rising magnesium dust underline the powerful dynamics. This picture was shot by pro photographer Oliver Güth with the new SP 24-70mm F/ 2.8 G2 in a German boxing club. The special strength of the light-gathering standard zoom lens is its outstanding image quality and the high degree of detail reproduction - even in situations with extreme backlighting.

www.oliver-gueth.com



HOW TO: FAMILY PHOTOS

Paola Ponchielli reveals how she uses her arsenal of Tamron lenses to create timeless photos to share with family and friends.

Paola Ponchielli has been taking photos for the better part of two decades. But when her daughter was born in 2013, she decided to start working closer to home and rededicate herself to her craft. "I'm a storyteller and love documenting the whole experience," she says. "Whatever you're celebrating, I can help tell your story. I'm a big fan of authentic, candid moments."

Leading up to each of the year's special holidays like Mother's Day and Father's Day or the end of year holiday season, Paola turns her attention to taking photos for family holiday cards and photo gifts. "I try to capture happiness and celebration in all my family photo shoots," she notes. Her main lenses of late: the Tamron SP 24-70mm VC G2, the Tamron SP 70-200mm VC G2, and, most recently, the SP 45mm F/1.8 VC. "The 24-70 offers a terrific range for family shoots and events, allowing me to get up close and pull back a bit if needed," she says. "The 70-200 is my portrait and candid lens. I can step back and capture the real moments when people are just being themselves and don't feel the pressure of a camera in their face."

Meanwhile, the 45mm has become her new walkabout lens. "I love the challenge of being forced to frame my shot without having to zoom in and out—it brings me back to my film days," she says. "And in indoor low-light situations, I love the shallow depth-of-field I can achieve with its maximum F/1.8 aperture, especially for my documentary-style photography."



SP 45mm F/1.8 Di VC USD 45mm, F/3.2, 1/320th sec., ISO 100

PHOTO TIPS FOR FAMILY PORTRAITS

1 Keep clothing and setup simple. I always tell my clients to color-coordinate as best they can and usually ask for pics of what they're planning on wearing ahead of time to get an idea of what to expect. Because I want to focus on my subjects in their most natural state, I'm not into too many props. However, with the family shown here, I love that they added in matching headwear because it was an extra touch without being too kitschy. It added just enough color to complement the fall season.

2 Seek optimal lighting. Direct sunlight is harsh, makes your subjects squint, and creates hard, directional shadows and unpredictable white-balance conditions. When shooting in the shade, there are no more harsh shadows—only smooth, milky shadows created by your subject's natural features. Cloudy days are also ideal; they offer you an even lighting situation that you can control better. If you do find yourself in a harsh lighting situation, look for an area with some coverage, like from a building or a tree (watch out for bright backlighting from unshaded areas, however). Shooting in the early morning or late afternoon will give you the most flattering outdoor light; try to avoid shooting midday with the sun directly overhead.

"I LOVE THE SHALLOW DEPTH-OF-FIELD I CAN ACHIEVE WITH MY TAMRON 45MM LENS, ESPECIALLY FOR MY DOCUMENTARY-STYLE PHOTOS."



SP 45mm F/1.8 Di VC USD 45mm, F/4.5, 1/160th sec., ISO 100



SP 70-200mm F/2.8 Di VC USD G2 134mm, F/3.5, 1/320th sec., ISO 100

3 Look for a location with plenty of options.

I recommend a place where you can easily move around and find different areas to set up. I like sites that have lots of trees. This helps you find that much-needed shade on bright, sunny days.

4 Be aware of your background and pay attention to details. Since the shoot should really be about the family and not the background, I always shoot wide open for shallow depth-of-field. That's one important reason to invest in a fast lens capable of wide aperture values. Most fantastic natural-light portraits are taken with those wide apertures, which helps achieve that wonderfully smooth bokeh. The background is simply there to frame my subjects. Whether it's a lake or trees, I always try to find some textures to help frame my shot.

But even with shallow depth-of-field you'll need to be aware of your environment. You want to avoid distractions such as power lines, street signs, or garbage cans. With wardrobe, pay attention to things like hair ties on their wrists or other issues that can be removed or hidden before shooting. Sometimes you're so focused on your subjects it can be easy to not see these things in your frame. You don't want to spend unnecessary time in post-production retouching.

5 Keep your subjects relaxed. I'll start off by having the family gather, then watch as they interact and get comfortable in their surroundings. During this time, I'm usually shooting them unposed to capture candid. When it comes time for posed shots, I try not to direct them too much until I need to. The poses you choose will depend on the ages

and personalities of the children. I'll stagger the subjects, with some standing and some sitting, or have adults hold children. I like to have people walking together, holding hands, smiling at each other—you want them to look natural and not stiff.

6 Keep the end result in mind. I'll shoot both horizontal and vertical images so the family has choices for their card, pillow, calendar, mug and more. I've had clients who want to use one main image and others who will use up to eight, depending on the card layout they like, so create as many options as possible. I also leave room in the photo around my subjects; most card layouts crop into the images, and you want to have room for your text.



SP 45mm F/1.8 Di VC USD

Focal length	45mm
Angle of view	51°21'
Aperture	f/1.8
Minimum object distance	11.4"
Image ratio	1:3.4
Elements/groups	10/8
Aperture blades	9
Length	3.6" (CAN)/3.5" (NIK)
Weight	19oz. (CAN)/18.3oz. (NIK)

ABOUT: PAOLA PONCHIELLI



Paola has been in the photo industry for nearly 20 years, both as a photographer, on the

commercial side as a photography agent, and now as a member of the Tamron USA team. Four years ago, she started focusing more seriously on her own photography and building up her business, Paola Photo, where she specializes in family, lifestyle, and kid images, as well as event and wedding photography. www.paolaphoto.com

PHOTOGRAPHER TO THE STARS

With his Tamron lenses in hand, Hernan Rodriguez captures the personalities of some of the biggest names in sports and entertainment.

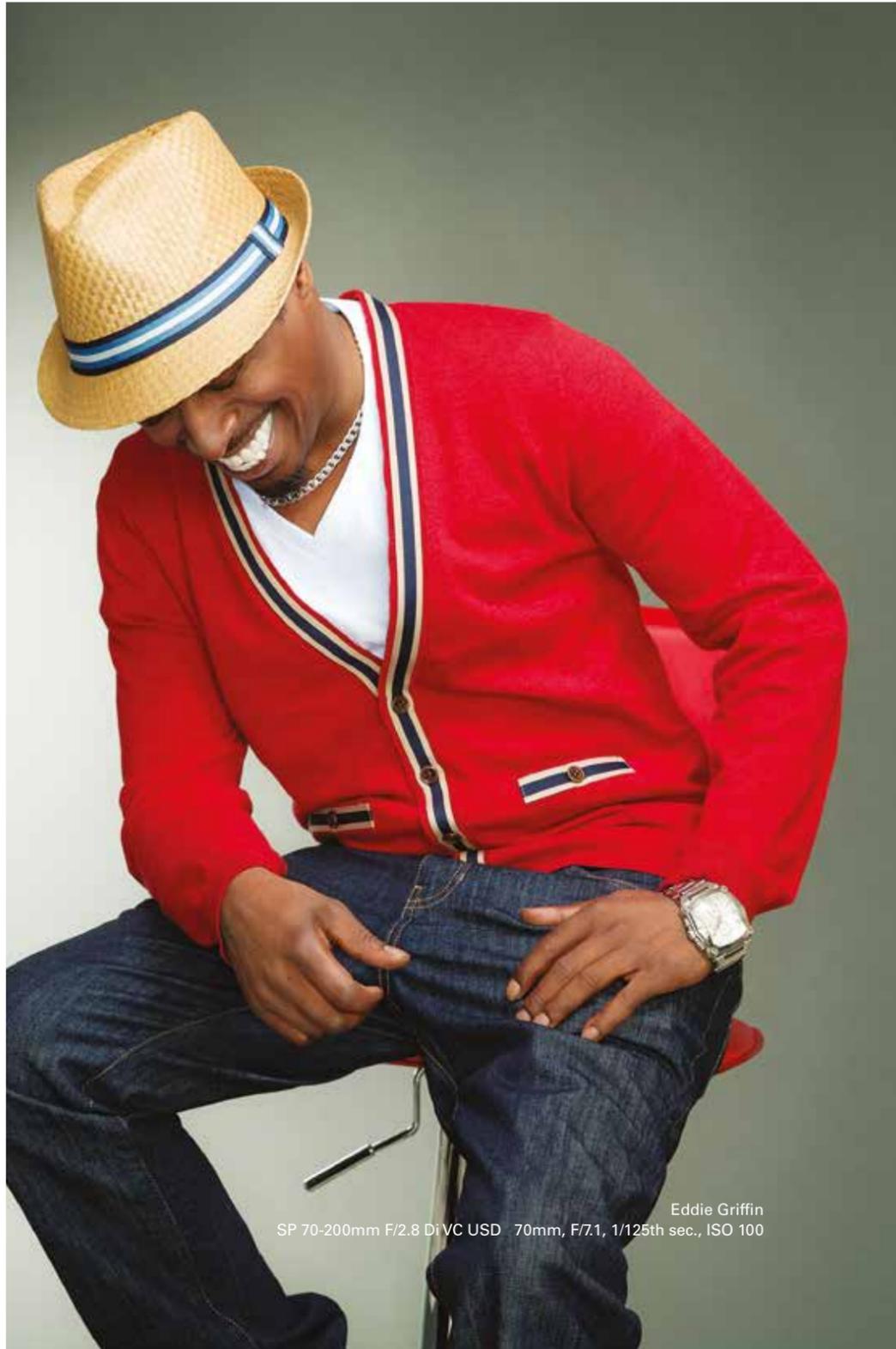
Over the past decade, Hernan Rodriguez has become one of LA's most in-demand celebrity photographers, taking portraits of world-class athletes like Evander Holyfield and Muhammad Ali, as well as music and entertainment luminaries such as Eddie Griffin, Nia Peeples, and Nelly. Through his studio (HernanPhotography.com), he has received more than 30 international photography awards, offered his talents to clients such as Sony and Universal, and published a book: *75 Portraits by Hernan Rodriguez*. He has captured his distinctive celebrity portraits over the years with a full lineup of Tamron lenses, including but not limited to the Tamron SP 70-200mm VC G2, the SP 90mm VC Macro, and two recent Tamron primes: the SP 45mm VC and SP 85mm VC lenses.

Hernan offers insights into being an accomplished celebrity photographer, reveals the path he took to get there, and shines a light on his behind-the-lens techniques.

How did you come to be a professional photographer?

Rodriguez: My dad was a photographer, so I grew up around photography my whole life. But it wasn't something I cared for initially. I got accepted when I was 13 into Otis Parsons, a renowned art school, and was pretty successful with my artwork. I was into illustration and painting. I took my first photography course that same year and it was kind of fun, but I still had no urge to get involved with photography more seriously.

I started shifting toward photography when I was working in advertising. I started as a graphic designer, then worked my way up to art director. But photography was still on the sidelines. I did start to take some of my own images for the back covers of magazines and for company catalogs, but I still had no idea what I was doing.



Eddie Griffin
SP 70-200mm F/2.8 Di VC USD 70mm, F/7.1, 1/125th sec., ISO 100

"COLOR WILL LIKELY ALWAYS DOMINATE MY WORK—IT'S A MATTER OF USING EITHER SATURATED COLORS OR SUBDUED COLORS TO CONVEY MY MESSAGE OR INVOKE A CERTAIN MOOD."

Then somebody broke into my home and took my scanners, my printer, and my hard drive with all of my work. And I had a huge variety: I'd done collateral for Speedo, Guess Jeans, other big clients, and now my whole database was gone. I didn't want to start from zero, so I sold my house and took a year off to figure out what to do next. Then one day a friend working at Alfa Color Imaging, one of the most esteemed labs in the country, called to say they were hiring photographers.

And so even though I was still new at taking pictures, I started off photographing high school dances, proms, and senior portraits. Mike Trerotola was the owner at the time, and he took me under his wing for a year and a half and taught me everything, from lighting and posing to dealing with people. I couldn't have learned what I did with him in 18 months from any school. And working with the kids helped me develop the skills I need today in working with celebrities: You have to quickly learn to break the ice and cajole expressions out of people with all different personalities and attitudes, sometimes in as short a time as a few minutes.

Who was your first major celebrity shoot?

Rodriguez: The first celebrity I photographed for free was 50 Cent. I was offered a gig out in Long Beach, with the chance that 50 Cent might be there (and maybe not), and it so happened he did turn up. I got some shots of him with my camera on automatic, because I had no idea what I was doing, but they came out OK.

My first official portrait celebrity job was Gabe Pruitt of the Boston Celtics. His team had just won the 2008 world championship. His sister was one of the seniors I'd photographed in a local high school, and when I asked if she played any sports, she mentioned she played basketball, was the captain of the team, and had learned the sport from her

brother. Long story short, I found out her brother was on the Celtics and she helped set up a shoot with him. Two weeks later, he was in my studio.

How nervous were you doing that shoot, and how nervous are you now?

Rodriguez: I was so nervous. When a celebrity is walking in for the first time, you immediately feel the energy of that celebrity, a mixture of excitement and anxiety, because their reputation precedes them. Sometimes you're not sure the shoot is really going to happen until they walk in the door (last-minute cancellations are often part of the deal), and that adds to the buzz. It's a whole mix of emotions.

I'm still nervous, but for the last few celebrities I've photographed, my reputation now precedes me somewhat, which helps ease my stress. For example, Freddie Prinze Jr. came in and confessed he hadn't had a professional headshot in 20 years. He said he was so thankful he came across my website and was excited to have me take his photo. That was a big sense of relief.

What would you say is your signature look?

Rodriguez: I would describe my style as "cinematic." I'd also use the word "focused," especially when it comes to the face. My whole mission is to showcase the face using light and contrast, eliminating any distractions and concentrating on the expression.

Talk about the importance of lighting in your work.

Rodriguez: I simply determine whether I'm going to use soft light or hard light, depending on the celebrity. Taylor Gray, the young actor from *Star Wars: Rebels*, wanted nothing but hard shadows, for example. That made my life easy, since I didn't have to worry about diffusion or extra lights for fill, and because he's a young male, that edginess worked



Nia Peeples
SP 70-200mm F/2.8 Di VC USD
70mm, F/11, 1/125th sec., ISO 125



Taylor Gray
SP 85mm F/1.8 Di VC USD
85mm, F/9, 1/125th sec., ISO 125

for him. For Helen Reddy, on the other hand, I had to create a photo that could be used on a USPS postage stamp. She was in her early 70s, so I needed to use soft light to make her skin glow.

What I'm doing lately is honing my skills to manipulate light so it's both soft and hard within the same image. For example, a professional cyclist I photographed wanted edgy, contrasty fashion lighting, but also to look as youthful as possible. That hard lighting she was looking for would've highlighted any wrinkles and textures, not minimized them. So I had to finesse: I directed soft light onto the texture of her face, then used hard lighting so that shadows appeared from her chin down. It's a challenge I've enjoyed learning more about.

Do you gravitate toward black-and-white or color photos?

Rodriguez: I really appreciate black-and-white images, and I'll sometimes be inspired by one to try a similar approach. But the truth is, even when I pull off a black-and-white photo, there's something missing for me. Color will likely always dominate my work—it's just a matter of using either saturated colors or subdued colors to convey my message or invoke a certain mood. I think it might just be that I grew up around color as a painter. It feels like it belongs in the fabric of myself as a photographer.

How do you direct your subjects when they're in front of your camera?

Rodriguez: As soon as they walk into my studio, I'm analyzing them: I see how they sit, what they gravitate toward, which way their body leans or turns. That helps me find what poses and positions are most natural for them. Sometimes they'll do something like play with the change in their pocket or fix their collar, and if it's an action that personifies them, I'll incorporate that pose into the shoot. I also have a walkthrough motion I do, where I have my subjects swing their arms from their pockets to the back of their necks in slow motion. I'll often find a natural-looking pose during this transition that looks believable.

I typically don't use props other than to give the celebrity a pivotal point

for positioning. For instance, I'll offer them a chair to place their hand on or a table edge they can sit on. I also usually have my subjects look away from the camera. How I determine their final pose depends on the person I'm photographing. If it's a male athlete, for example, I'll usually want to add a perception of strength, so I'll have them lean forward and look at the floor. Then, as they start to look up, I'll find the perfect expression on their face where they look strong and masculine, but also natural and approachable.

How do you get a celebrity to relax?

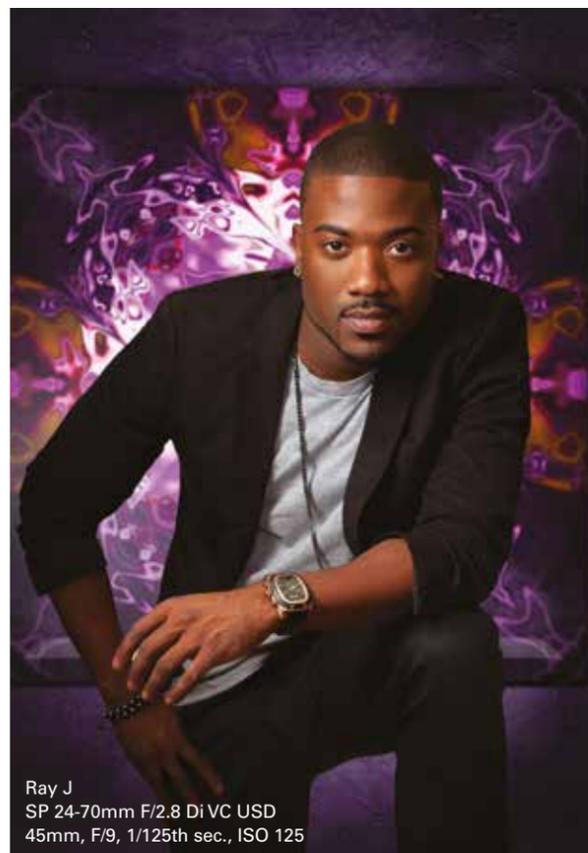
Rodriguez: It's important to strike up a rapport and find common ground from the start, and that means doing your homework. You have to know how to be a general conversationalist and talk about their careers and backgrounds. I made a mistake regarding that when I first photographed comedian Eddie Griffin. He started as a professionally trained dancer before he made his transition to comedy. I didn't know that, and I think he was taken aback a bit by the fact I didn't know that. That was the first and last time I ever made that kind of mistake. Now I make sure I know everything about the celebrity before they come to my studio.

Describe your post-production process.

Rodriguez: The first thing I do is weed out all of the weaker shots, like blurry images or ones that just didn't come out the way I'd hoped. Then I mark what I call the five-star ones—the images with great expressions and lighting—and put them into a gallery folder. That's the link I initially send to the celebrities to whet their appetites while I start on the editing. I'll just do a slight retouching once I make my selections: I'll get rid of blemishes, make sure the white balance is where I want it, and open up shadows if needed. I don't get involved in a lot of the more high-definition retouching techniques that are the fad now. I want my work to be timeless, not obvious that it's something I did in 2017 or whenever. I keep it simple.



Dee Dee Bridgewater
SP 90mm F/2.8 Di VC USD
45mm, 90mm, F/4.5, 1/125th sec., ISO 125



Ray J
SP 24-70mm F/2.8 Di VC USD
45mm, F/9, 1/125th sec., ISO 125

PHOTO: HERNAN RODRIGUEZ

"IT'S IMPORTANT TO STRIKE UP A RAPPORT AND FIND COMMON GROUND FROM THE START, AND THAT MEANS DOING YOUR HOMEWORK ON THE CELEBRITY."

Who's been your favorite celebrity to photograph?

Rodriguez: It has to be Evander Holyfield. He's a sweetheart. Every morning he sends me inspirational quotes at 4 a.m. (he's on the East Coast, so it's 7 a.m. by him). We became fast friends.

Anyone you'd love to photograph?

Rodriguez: The one I really wanted to photograph was Sophia Loren. Her agent had called me and said she loved my work, and they knew I was going to be in New York City for the PhotoPlus show. But they wanted me to come four days earlier than I was set to come, and I just couldn't swing it.

Other celebrities I almost had the chance to photograph: Matthew McConaughey (I was in talks with his agent, but then he got called to do a movie, so it never happened) and Enrique Iglesias, who wanted me to fly to Vegas to photograph him—but I had another job I'd committed to.

What don't people know about your work as a high-end fashion and celebrity photographer?

Rodriguez: It can be a double-edged sword sometimes. Sometimes potential clients think because I'm in this niche I won't do other work, or that I'm too expensive. I get pigeonholed. But I roll with the punches. I do have a standard rate, but I'll also negotiate if it's a job I think is interesting or that can lead me down a new path that will enhance my skills.

Any advice for up-and-coming portrait photographers, specifically for those who want to venture into the celebrity arena?

Rodriguez: It's very competitive, and a hard niche to get into. I call it the intersection of "opportunity meets

preparation," meaning you have to be as prepared as you can as a photographer. Hone your technical skills as much as possible, but also study up on art, especially color, composition, and lighting. That's what has set my work apart: I can see the light as a photographer because I was able to paint the light as an artist.

Also, don't ever give up. You're going to come across so many roadblocks, and there's a lot of frustration involved. You need to set your goals at the top of your mission pyramid, then take all of the steps to get to the top of that pyramid. When I was coming up, I'd shoot a contract for free or do a free red carpet, the whole time building up a network of contacts. The next thing I knew, I was getting celebrities who wanted to pay me for my work.

ABOUT: HERNAN RODRIGUEZ



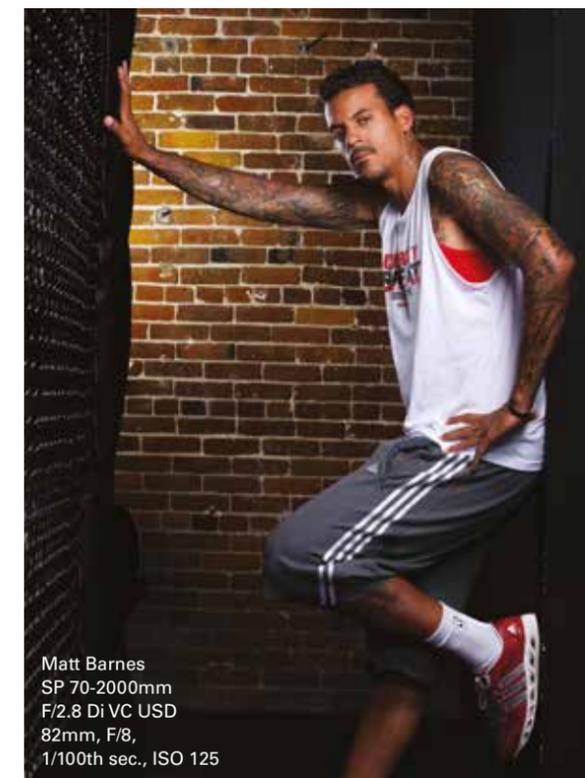
The recipient of over 30 international photography awards, including a prestigious Black and White Spider Award in the fashion category, Rodriguez operates a successful studio in LA. There, he juggles a steady roster of commercial, product, and celebrity photography, along with corporate and family portraiture.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



Marycarmen Lopez
SP 70-2000mm F/2.8 Di VC USD
83mm, F/10, 1/160th sec., ISO 100



Urijah Faber
SP 70-2000mm F/2.8 Di VC USD G2
107mm, F/9, 1/160th sec., ISO 100



Matt Barnes
SP 70-2000mm
F/2.8 Di VC USD
82mm, F/8,
1/100th sec., ISO 125

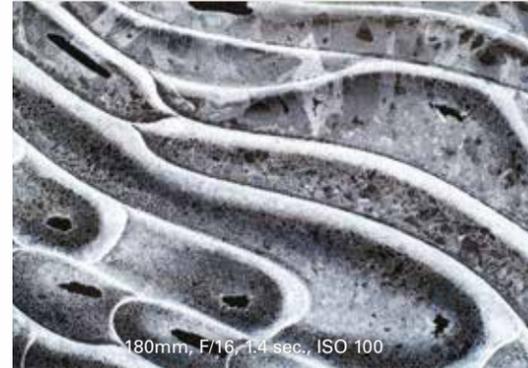


180mm, F/32, 1 sec., ISO 100



180mm, F/32, 1/6th sec., ISO 400

"THE MACRO CAPABILITIES OF THE 18-400 OFFER AN INTENSE LEVEL OF SHARPNESS, ENSURING I CAN SHOW OFF EVERY DETAIL OF MY SUBJECTS' FUR, FEATHERS, AND FACES."



180mm, F/16, 1.4 sec., ISO 100



90mm, F/3.2, 1/2000th sec., ISO 1000



60mm, F/27, 0.7 sec., ISO 100

KEEP YOUR EYES ON THE (TINY) PRIZE

Mike Moats uses his Tamron Macro lenses to create macro masterworks.

A weekender hiking through the forest may only pick up on a small percentage of what Mike Moats sees. That's because as a macro photographer, Mike's eyes have been trained to slow down and focus in on surroundings that most of us take for granted. "Macro photography forces you to see things in a different way," he says. "When you're with people who aren't accustomed to being this in tune with their environment, once you point out a potential subject, they'll say, 'Wow, I can't believe I didn't see that!' It's fascinating to open their eyes to a whole new way of taking in the world around them."

In Mike's macro meanderings—either around his hometown of Sterling Heights,

Michigan, or at one of the macro-themed workshops he teaches around the country—he photographs his tiny subjects with the Tamron SP 90mm F/2.8 VC Macro lens, an older SP 180mm, the SP 60mm F/2 Di II, and even the new 18-400mm VC.



SP 90mm F/2.8 Macro 1:1 VC USD

Focal length (35mm).....	90mm
Aperture.....	f/2.8
Minimum object distance.....	11.8"
Max. Image ratio.....	1:1
Length.....	4.6"(Can)/4.5"(Nik)
Weight.....	21.5 oz.(Can)/21.2 oz.(Nik)

ABOUT: MIKE MOATS



Mike, a Tamron Image Master, is an award-winning professional macro photographer based in Sterling Heights, Michigan. He teaches workshops and "Macro Boot Camps" around the country and also hosts an online Macro Photo Club to help other macro photographers achieve their goals. His work has been published in *Outdoor Photographer*, *Nature Photographer*, and *Nature's Best Photography*, among others. Mike's first book, *Tiny Landscapes*, was published in 2008. www.tinylandscapes.com

PHOTO TIPS: MACRO PHOTOGRAPHY

1 Head out in the morning for optimal macro shooting.

Because we use accessories like diffusers, reflectors, and LED lights, macro photographers are able to control the light at any time of day. But I prefer to go out in the early morning because the temperatures are cooler (I don't like shooting when it's hot), I can take advantage of early morning sunlight if I want to do backlighting, and there's less wind. Macro photography can be much more difficult if your tiny subjects are blowing over in the breeze.

The milkweed plant you see here is a prime example of that. In the autumn, these pods open up, and all of the seeds inside the pod are dispersed into the air. That's how it repopulates. You definitely need to shoot a plant like this when there's no wind, however, because those little hairs are so fragile, they'll move at the slightest air movement. On the morning I shot this, it was perfectly still.

2 Seek out complementary backgrounds.

I want a background that emphasizes my subject, either with a color or texture contrast or because it's so clean and simple it's not distracting from my subject. Take the photo of the berries I shot after an ice storm. It was so cold that the tree branches remained covered in thick ice for three days after the storm. It was a cloudy day, and I was shooting toward the sky. The subject itself was kind of dark, so the camera overexposed to properly expose the branch and red

berries—but as it overexposed those dark areas, it also overexposed the background and whitened the sky even more, which makes the red berries and branches stand out.

Sometimes I'll find a really compelling subject, but it's set against a cluttered or unflattering background. I'll pick up my subject in those cases and "relocate" it to a better place so it has a more appropriate background. On the flip side, I'll sometimes carry subjects with me, like dead butterflies I buy online; that way, if I come across an appealing background, like a tree stump with an eye-catching pattern, I can simply whip a subject out of my pocket and place it against that background.

For many of my images, though, I use my subjects and backgrounds just the way they are, with no manipulation. For my photo of the oak leaves, there was a heavy frost on the morning I went out to the park. There were oak leaves lying everywhere, but these two frosted leaves were positioned just as you see them, on top of a bunch of others that hadn't retained their frost. That's why the photo works, because the contrast of the two frosted leaves pops against the darker, browner leaves surrounding them.

3 Look for easily identifiable subjects.

Over the years, I've learned certain macro subject matter, such as leaves and flowers, tends to attract viewers because they know exactly what they're looking at. That allows for an instant connection, which draws them even more into the picture to admire the visual elements you've worked hard to pull together.

That's not to say I won't sometimes do something a little more abstract, like the photo you see here of stream ice. Those of a more artistic bent tend to appreciate these types of shots. In December, when the temperatures start dipping below freezing, our streams and ponds start to skim over with ice. At the edge of this little stream, which was only about 4 feet wide, these odd patterns formed in the ice. Because the ice is white and the water is dark underneath, it almost looks like a black-and-white photo, except you can discern a slight bluish tint. That's from the sky reflecting in the ice.

4 Make each macro photo an original.

By this, I mean tap into the power we have as macro photographers to create truly unique art. In theory, almost every photo you take is going to eventually be erased by the environment; nearly everything we shoot is a subject with a limited lifespan. But you can even go beyond that and show subjects in a way they're not usually seen.

This photo of a black-eyed Susan covered in frost is a good example. These flowers are usually long gone by the time the frost arrives in Michigan, but this year there'd been an unusually early frost. The frost adds character to the flower and shows it in a way we're not used to seeing it. I wanted to shoot straight down into the flower, but the ground underneath it was too close. I had to crop in really tight so I didn't bring in all of the grasses lying below it. By filling the frame with the flower, I eliminated all of those distractions underneath.

PHOTOS: MIKE MOATS



500mm, F/6.3, 1/2000th sec., ISO 450

"THE SHEER AMOUNT OF TIME YOU SPEND WITH THE BIRDS IS WHAT WILL ULTIMATELY DICTATE HOW WELL YOUR PHOTOS TURN OUT."



600mm, F/6.3, 1/50th sec., ISO 280

READY FOR TAKEOFF

Kristofer Rowe tracks feathered friends with his Tamron SP 150-600mm VC G2 lens. The secret to his airborne imagery: knowing his subjects from hours and hours in the field.

PHOTOS: KRISTOFER ROWE

If you're looking for Kristofer Rowe, you'll likely find him during daylight hours with his camera in hand, tracking egrets, ospreys, hawks, and other birds in his neck of the Connecticut wilderness. Rowe, a chef by profession, cooks up his wildlife images with the help of his Tamron SP 150-600mm VC G2 lens, which offers the versatility he needs whether he's wandering a land trust near his home or visiting a local animal-rescue facility.

"This lens is so lightweight that I can carry it around all day in the woods," Kristofer notes. "It tracks birds in flight

very well, and it offers pleasing bokeh, which is important in how I compose images to make my subjects stand out."

The focal-length range is also key for Kristofer, as it allows him to not intrude too far into his subjects' territory and also enables him to pull back if the birds suddenly take off. "I also appreciate the fast autofocus, the Vibration Compensation (VC) feature when I'm photographing stationary birds, and the fluorine coating on this lens," he says. "I'm often in the water and mud as I'm trying to position myself, and that protective coating makes the lens much

easier to clean."

While Kristofer has plenty of tips and tricks to maximize your own birding photography, his most important piece of advice is to know your birds by getting in plenty of practice. "The sheer amount of time you spend out there with them is what will ultimately dictate how well your photos turn out," he says. "You have to learn their habits, the best lighting, and the best vantage points, and the only way you'll learn that is by putting in hours of time in the field."



600mm, F/7.1, 1/500th sec., ISO 560



600mm, F/6.3, 1/500th sec., ISO 800

SEE KRIS ROWE IN ACTION

youtube.com/tamronvids



450mm, F/6.3, 1/3200th sec., ISO 800

PHOTO TIPS: BIRD PHOTOS

1 Head out in the early morning.

You'll get that beautiful glow with the sun behind you and the birds in front of you. The light comes in at a more horizontal level at that time of day and helps illuminate the birds. When you shoot in the midafternoon, the light comes straight down—it can blow out the top of your image and keep the bottom in the shadows.

2 Isolate your subject.

If you're capturing a stationary bird, look through the viewfinder to see what your background's going to be, then take a step to your left or your right to see how that background changes. Having a complementary background can significantly impact your photo—placing fall foliage in back of the bird instead of blue sky, for example—by making the foreground pop more.

3 Position yourself for an ideal capture.

Birds tend to take off into the wind, so if you see a bird and think it's going to take flight, you want to get the wind to your back and the bird in front of you. An ideal image is when the bird is flying right at you, with enough light to illuminate both eyes as it looks straight into the camera.

4 Look for "tells."

Birds poop before they take off to "lighten the load." Some birds like ospreys also tend to preen themselves before they fly, shaking any excess feathers and dander off their bodies. And when a raptor is at rest, it'll often stand on one foot; if it's standing on two feet, there's a good chance it's about to take off.

5 Make sure your shutter speed is fast enough.

If you think a bird is about to leave its perch, increase your shutter speed. Otherwise, you're going to get motion blur while trying to capture birds in flight. A good place to start: at around 1/2000th of a second.

6 Get your exposures right.

Using spot-metering and exposure compensation is the best way to do this. If a bird is backlit, bright white, or black, you can quickly adjust exposure compensation as needed. Check your histogram to make sure you're not blowing your highlights.

7 Use back button focus.

You can also use back-button focus, which allows you to track your subject with the focus ready, then press the shutter down during the moments you want to capture.

8 Capture a bird's entire wingspan while it's in flight.

That means not underestimating how large a bird's wings are—some of the bigger raptors have wings that are 3 feet long. If you're zoomed in too tight (say, at 600mm for a portrait), the bird could suddenly take off, and its wing tips may fall out of the frame. Give yourself a little wiggle room by zooming out a bit so that when the bird takes flight, you'll capture the entire bird.

9 Compose the photo like a portrait.

Capture the essence of what the bird is thinking by focusing on its eyes. In terms of composition, you want empty space in the photo to balance the image. Your subject should be flying or looking into that empty space, making for a more dynamic presentation.



380mm, F/6.3, 1/2500th sec., ISO 800



280mm, F/6.3, 1/2000th sec., ISO 2200



600mm, F/11, 1/1250th sec., ISO 3600

PHOTOS: KRISTOFER ROWE

ABOUT: KRISTOFER ROWE



Kristofer Rowe is a wildlife photographer based in the Lower Connecticut River

Valley. He has been shooting since 2010, when photography became his new addiction as he put alcohol addiction behind him. A fine-dining chef by night, Kristofer can be found out in the wild during the day, with a special focus on birds. He was listed in Audubon Magazine's Top 100 in 2012 and 2013 and won Photo Forum's photo of the year in 2012.

www.flickr.com/photos/coastalconn
www.facebook.com/KristoferRowe-Photography

MY PROJECT

CHICAGO TO LA IN 12 HOURS WITH ONE PRIME LENS



Technical Representative Armando Flores travels to dozens of cities each year, sometimes two in one day! He takes a break to photograph these cities any chance he gets.



CHI - 9:00am

45mm · 1/400 sec. · f/6.3 · ISO 100

PHOTOS: ARMANDO FLORES

Like most photographers, I will carry one zoom lens instead of two or three primes. However, I have seen the trend being reversed in the past few years and prime lenses have become popular once again. So with that in mind, I decided to challenge myself. On my last trip, I walked around two cities in one day using only the Tamron SP 45mm F/1.8 Di VC USD (model F013). My day started in downtown Chicago at around 9:00am and ended in Venice, CA at around 8:30pm. Using only one lens made this a little difficult at first, since I wanted to zoom my lens and not move my feet, but after a few hours this became very familiar to me. Having only the 45mm lens also forced me to slow down and really look at what was in front of me.

Left: I was photographing the Harris Theater with its converging lines and the reflection in the metal in the background caught my eye. I decided to move in very close to capture a smaller portion to create an abstract.

Top Right: For the Cloud Gate shot, I was trying to capture the reflection of the city with as few tourists as possible. After a few minutes, I was able to take a few photos but now I was dealing with my reflection. So I positioned myself behind the steps, which also gave me a lower angle.

Right: It was a hot humid day in Chicago and kids were having fun in the fountains. I decided to get as close as possible to capture a few images. I made sure to freeze the water but I was not worried about getting the lens a little wet since the 45mm has moisture resistant construction.

Bottom Right: I landed at LAX at around 5:30pm, rushed home and grabbed my bike. I knew that I wanted to end the day with a sunset in So Cal, granted not one of the most dramatic sunsets that I've seen, but you take what you get.

PROFILE: ARMANDO FLORES

Born: 1962
Location: Southern California
Occupation: Technical Representative
Employer: Tamron USA
Photography specialty: Sports and remote applications
Passions: Running, cycling and inspiring new photographers
Favorite lenses: SP 70-200 F/2.8 Di VC USD G2; SP 24-70 F/2.8 Di VC USD G2; SP 90mm F/2.8 Di VC USD 1:1 Macro; SP 85mm F/1.8 Di VC USD; SP 15-30 F/2.8 Di VC USD



45mm · 1/500 sec. · f/8 · ISO 100

CHI - 10:00am



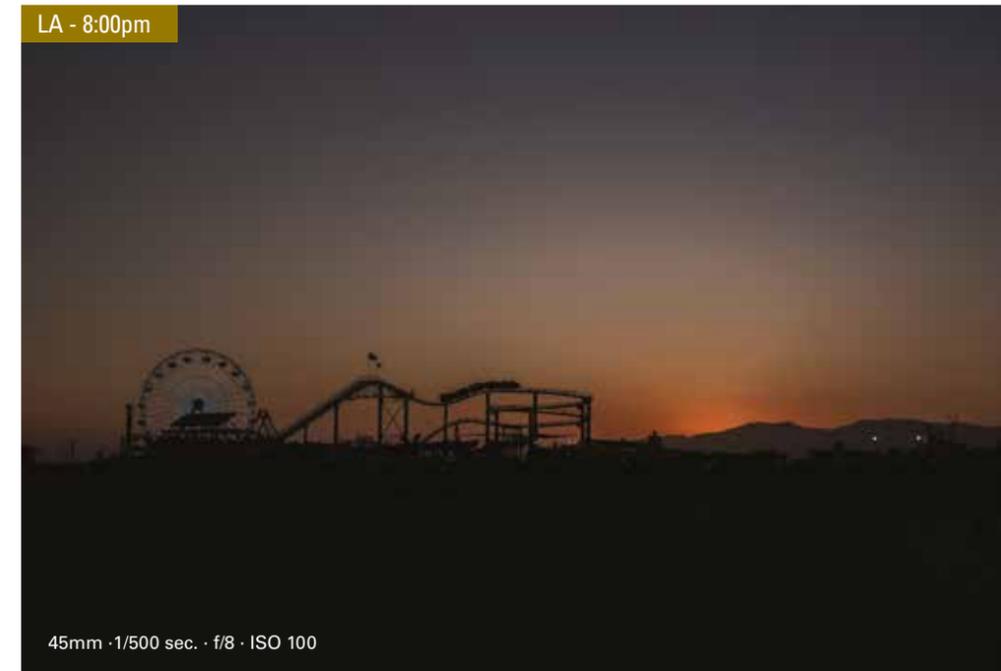
45mm · 1/4000 sec. · f/1.8 · ISO 100

CHI - 11:00am



LA - 6:30pm

45mm · 1/1250 sec. · f/5 · ISO 400



LA - 8:00pm

45mm · 1/500 sec. · f/8 · ISO 100

ONLINE

WATCH SEASON 3 WEB SERIES

This season, Ken & André hit the road with seasoned pros and adventure and peril ensue, along with some stunning images and great how-to tips. Watch all three seasons at [YouTube.com/TamronVids](https://www.youtube.com/TamronVids).

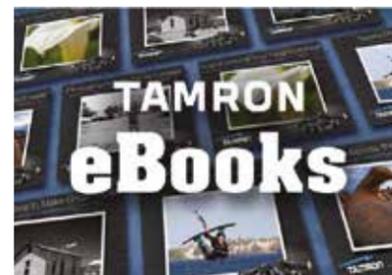


PHOTO TIPS

Tamron's website is chock full of inspiration and information to help you take even better photos. See the "PhotoTip & More" and "eBooks" section found in the FEATURED section of our website.

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Focal length: 20mm - Exposure: f/6.3, 1/125 sec. - ISO 100

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