

THE EXPRESSIVE LIFE OF PETS

Alex Cearns shares her secrets for
creating unforgettable pet portraits



Cover image by Alex Cearns with the Tamron SP 24-70mm F/2.8 DI VC USD G2 lens



NEW 28-75mm Fast Zoom

The first compact, fast standard-zoom perfectly
matched for Sony full-frame mirrorless

SUMMER TRAVEL PHOTOS:

12 tips for amazing vacation photos



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

The first compact, fast standard-zoom perfectly matched for Sony full-frame mirrorless

28-75mm F/2.8 Di III RXD

Crisp vibrant images with soft defocused blur background qualities. Pursuing an unprecedented fusion of image quality, fixed fast-aperture, and compact size and weight, the new Tamron 28-75mm F/2.8 Di III RXD offers superb balance when mounted on Sony full-frame mirrorless cameras.

Portray the world beautifully.

28-75mm F/2.8 Di III RXD (Model A036)
Length 4.6 in. | Weight 19.4 oz.

TAMRON www.tamron-usa.com

NEW



ONLY AVAILABLE AT YOUR AUTHORIZED TAMRON USA RETAILER



© JAN PLANT

Dear Readers,

PHOTO BY: SYDNEY FLEM



Happy Summer! In this issue, we bring you lots of tips from the pros for your summer vacation photography. Whether you're planning a local overnight getaway, a week at a theme park, a once-in-a-lifetime journey, or a visit to the relatives, you are sure to find great how-to info on pages 10-15. Get a closer look at the new Tamron ultra-lightweight and compact 28-75mm F/2.8 Di III RXD zoom perfectly matched for your Sony full-frame mirrorless on page 8 and on page 16, check out the new 70-210mm F/4 compact and lightweight tele zoom with a constant aperture and the best-in-class close focusing capability. Tamron Image Master Ian Plant recounts his trip to Ethiopia to photograph the gelada, (pictured above) a species of Old World monkey found only in the Ethiopian Highlands, starting on page 18. If you love the highlight image by Pulitzer Prize winning photojournalist Nick Ut on page 26, then check out our "One Location, One Lesson, One Lens" video series on YouTube (@tamronvids), episode 2, to watch how he creates such an amazing image. You will fall in love with the animals photographed by Alex Cearns, a Tamron Australia Ambassador, in this issue's interview that starts on page 28. We hope you are following us on social media and look forward to seeing your feedback about the magazine (#tamronusamagazine). We also want to see your photographs created with Tamron lenses. Be sure to use the hashtag #withmytamron when posting on Instagram and Twitter. And for your chance to be featured in the magazine, see page 42 for details on how to submit your photos. See you in the Fall.

Sincerely,

Stacie Errera
Vice President, Marketing & Communications

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TAMRON NEWS

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

LEWIS KEMPER



is widely recognized as a photographer, writer, and instructor, lecturing throughout the United States. He currently is a Contributing Editor to Outdoor Photographer. Books include, "Ancient Ancestors of the Southwest," published by Graphic Arts Center Publishing; "Capturing the Light" which won the People's Choice Awards in Fine Art in the 2009 Photography. Book.Now competition; and his "Photographing Yosemite Digital Field Guide" which was voted in the top 20 field guides. Lewis' DVD, "My Stretch of the River: A Photographer's Journal" features a years worth of photography and journal entries on the American River in Sacramento, CA. His latest publications are photo guide apps, "Yosemite National Park SNAPPGuide" and "Yellowstone National Park SNAPPGuide." You can visit his website at www.lewiskemper.com



70-210mm
F/4 Di VC USD



NEWS

TAMRON LENSES AWARDED WITH TWO PRESTIGIOUS TIPA AWARDS IN 2018



The Technical Image Press Association (TIPA) presented awards to two Tamron lenses; 70-210mm F/4 Di VC and 18-400mm F/3.5-6.3 Di II VC HLD, making this the 5th year in a row that Tamron has garnered a TIPA award. The TIPA Awards are world-renowned as the most influential photo and imaging product awards in the industry. TIPA has a worldwide membership of photo and imaging magazines from 15 countries across five continents and once a year the editors of TIPA's member magazines meet to vote for the best photo and imaging products in each category. Their citations are below.

AWARD CITATION: BEST DSLR TELEPHOTO ZOOM LENS

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

The 70-210mm focal length has long been the choice of nature and outdoor photographers as an all-in-one lens for a wide variety of subjects and scenes. The constant aperture Tamron 70-210mm for full frame and APS-C DSLRs delivers 4EV vibration compensation when shooting handheld and is constructed with 20 elements in 14 groups, with three LD elements. The minimum focusing distance of 37.4" and the nine-bladed diaphragm combine to yield very pleasing bokeh effects. A Dual MPU (Micro-Processing Unit), internal zoom (which does not increase barrel length when zooming) and an Ultrasonic Silent Drive ring-type motor enable smooth operation and high-speed, accurate AF performance.



AWARD CITATION: BEST DSLR SUPERZOOM LENS

Tamron 18-400mm F/3.5-6.3 Di II VC HLD (Model B028)

Delivering an effective focal length range of 28-620mm (35mm equivalent) on APS-C DSLRs (varies slightly in Canon mounts), the moisture-resistant Tamron 18-400mm all-in-one 22.2X zoom is a mere 4.8" long and weighs just 24.9 oz. An HLD (High/Low torque-modulated Drive) is designed to save power and enables smooth AF operation, plus allows for a smaller AF module that helps reduce lens size. A new barrel design, which includes distribution of complex movement across three cams, insures smooth zooming. The lens also offers built-in vibration compensation of 2.5EV and, to expand its capabilities even further, a minimum focusing distance of 17.7".

PHOTOGRAPHIC WORKSHOPS

The all-new **Tamron Tours Presents** Workshop Series 2018 will take you from classroom to field for an immersive learning experience.



Tamron hits the road again to bring you a unique workshop experience in every city we visit. The all-new workshop tour will kick off in April and is slated to hit locations all across the United States. Our team consists of expert photographers that will present a 1 1/2 to 2-hour seminar to provide gear and photo tips on a hand-picked topic for the tour stop. The next day, jump in our supplied transportation (when applicable) to visit a local venue. You'll get hands-on instruction from our friendly and talented team of experts while also trying out any Tamron lens you like. Our team will provide a variety of experiences such as a scenic hike through a local park, a walk along busy city streets, a tour of the local botanical garden, or a memorable trip through the city zoo, every stop taking advantage of local photographic opportunities. No matter what the subject, you will learn how to frame through your lens and make exposure adjustments to get the results you want.

Learn more at www.tamron-usa.com/tamrontours.

ONE LOCATION, ONE LESSON, ONE LENS VIDEOS

Tamron Video Series Updates

Watch Tamron's new video series featuring lessons from pros capturing images on location with their favorite Tamron lens that best suits the subject matter. A new video is posted in the third week of each month, so subscribe to TamronVids YouTube channel to be the first to know when a new lesson drops.



Ken Hubbard takes the 18-400mm all-in-one ultra-tele 22.2X zoom lens to San Francisco to capture the Golden Gate Bridge at sunrise.



Professional Photographer, Cecil Holmes, uses the new 100-400mm lens to capture horses on a snowy day in Grand Teton National Park.



Legendary Photojournalist Nick Ut is a self-proclaimed "Lunatic" and in this video he uses his SP 150-600mm G2 to capture a silhouette of an airplane as it passes over the moon.



Tamron Image Master Jonathan Thorpe uses the SP 45mm F/1.8 Di VC USD prime lens for this fun vintage style bowling photo shoot.



Photographer André Costantini heads to Iceland to capture ice formations with his new 28-75mm Di III RXD Sony Full-Frame Mirrorless lens.



WATCH THE VIDEOS...

www.youtube.com/user/tamronvids



TOP FEATURES OF THE 28-75MM F/2.8 DI III RXD

The first compact, fast standard-zoom perfectly matched for Sony full-frame mirrorless cameras



The new Tamron standard zoom for Sony mirrorless full-frame cameras is light and small, checking in at 19.4 ounces and 4.6 inches, making it smaller than a soda can. Despite its bantam weight, this zoom delivers outstanding image quality, maximizing the capabilities of high resolution, full-frame mirrorless cameras.

The fast, constant F/2.8 aperture delivers stunning bokeh and allows portrait photographers to isolate their subjects from the background for dramatic effect. The fast aperture also makes street shooting and other photography more potent.

New Rules for Close-Focusing
New close-focusing capabilities open doors to new creative expression. Have you ever focused to within less than three inches from a subject with a wideangle lens? Unlike most zoom lenses, which have the same hardwired

*Varies between camera bodies

HIGHLIGHTS IN FOCUS: 28-75mm F/2.8 Di III RXD



75" MOD/2.24" Working Distance
Image above shot at 28mm for a 1:2.9 Macro capability.



Minimum Object Distance at every focal length, the new Tamron 28-75mm can be focused at 7.5 inches (subject to film plane) at the 28mm wideangle end of the zoom range, delivering a magnification ratio of 1:2.9. The subject is only 2.24 inches from the front lens element! At the 75mm setting, image magnification is 1:4 and the MOD is 15.3 inches.

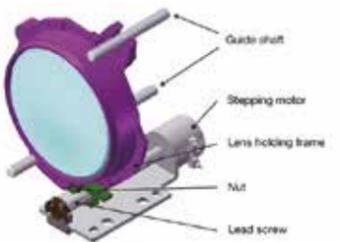
Quiet—and Blazing Fast
The only sound you'll hear is your heart beating—the new Tamron zoom is that quiet. Thanks to an AF drive that incorporates an RXD (Rapid eXtra-silent stepping Drive) stepping motor unit, video shooters will be delighted by the absence of extraneous noise.

Also, the addition of a dedicated sensor that accurately detects the position of the lens enables high speed and precise autofocus that allows you to maintain razor-sharp focus when shooting continually moving subjects or filming video.

Because Tamron knows your lens doesn't stay inside all day, the lens features Moisture-Resistant Construction for extra protection outdoors, plus hydrophobic Fluorine Coating that is highly resistant to fingerprints and debris.



Lightest in Class
The Sony α 7/9series are recognized as "Travel light" full-frame format mirrorless cameras and the lightweight and compact form factor of the A036 perfectly matches these cameras for every use.



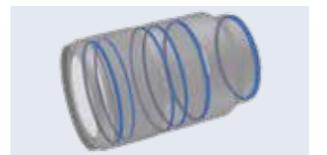
RXD AF
The RXD AF unit is extremely quiet and great for video shooting. Tamron's original RXD motor unit is designed to reduce the acting noise and achieve quick focus.



NEW 28-75mm F/2.8 Di III RXD

Model.....	A036	Max. Mag. Ratio.....	1:2.9 (wide) / 1:4 (tele)
Focal Length.....	28-75mm	Filter Size.....	ø67mm
Max. Aperture.....	F/2.8	Max. Diameter.....	ø73mm
Angle of View (diagonal).....	75°23'-32°11'	Length*.....	4.6 in
	for full-frame format	Weight.....	19.4 oz
	52°58'-21°05'	Aperture.....	9 (circular diaphragm)**
	for APS-C format	Min. Aperture.....	F/2.8-22
Optical Construction.....	15 elements	Standard Accessories.....	Lens hood, Lens caps
	in 12 groups	Compatible Mounts.....	Sony E-mount
MOD.....	7.5 in wide		
	15.3 in tele		

Specifications, appearance, functionality, etc. may be changed without prior notice.
* Length is the distance from the front tip of the lens to the lens mount face.
** The circular diaphragm stays almost perfectly circular up to two stops down from maximum aperture.



Moisture Resistant Construction
The lens comes with moisture resistant-construction. It is a sealant for lens joints and seams throughout the lens barrel helping to protect the lens from bad weather.

PRO TIPS FOR GREAT TRAVEL PHOTOS

Photography and travel - they just belong together. The most beautiful days of the year deserve to be captured in the best photos. Our pro tips will help you do just that.



"BE INSPIRED BY THE LIGHT AND DETAILS OF FARAWAY PLACES. A PICTURE MAKES WHAT YOU EXPERIENCE UNFORGETTABLE."





CONTRIBUTING PHOTOGRAPHERS: ANDRÉ COSTANTINI; MICHAEL DICKEL; KEN HUBBARD; THOMAS KETTNER; IAN PLANT; PHIL AND SARAH FROM SALLYHATESWING; VLADIMIR SAZONOV

1 Use the picturesque light in the morning and the evening

Shortly after sunrise and in the late afternoon, the sun is lower in the sky. That makes the light significantly warmer (the "golden hour") and more friendly - ideal for great photos. The rays of sunlight fall sideways onto the subject, creating more plasticity in the picture.

2 Choose your photo equipment carefully

No one wants to drag around more luggage than they need to on holiday. Take only the equipment you really need for your photography. All-in-one zooms like the Tamron 16-300mm or the Tamron 18-400mm are practical, offering a very wide range of focal lengths in a compact and light lens - letting you capture a large variety of subjects.

3 Use the rule of thirds to compose your picture

Rules of composition help you achieve harmonic results in your photography. The golden ratio roughly corresponds to the rule of thirds, according to which the picture is divided into nine equal squares with two horizontal and two vertical lines. Position the central elements on one of the points of intersection and this will create a balanced and visually attractive composition.

4 Target your focus! Use the bokeh effect

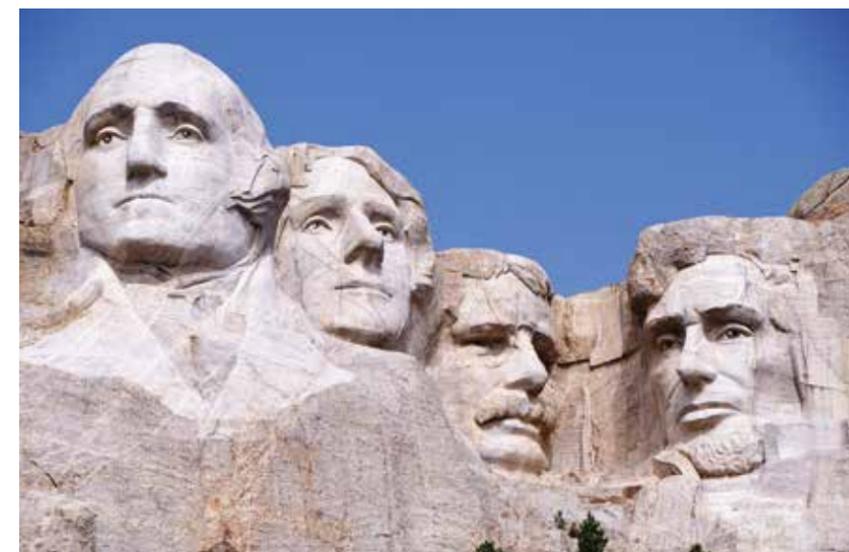
Along with the choice of image detail and the lighting, sharpness is the third design tool available to photographers. Always focus on the main subject (in portraits, on the eyes). Allow the rest of the photo to blur, so that the viewer's gaze is unconsciously guided to the important elements of the picture.

5 Use diagonal lines to create a dynamic picture

Develop an eye for the lines in a picture. These lend structure to the subject and guide the viewer's gaze. While horizontal and vertical lines give stability, diagonals contribute to a dynamic composition.

6 Include the foreground in the composition

When taking landscape photos, choose a deep perspective and show part of the foreground as well (e.g. plants or rocks). This way, you'll give the picture more depth and lead the viewer's eye in the picture.



"PRACTICE YOUR STORYTELLING. SOMETIMES A VARIED SERIES OF PHOTOS IS MORE INTERESTING THAN A SINGLE PICTURE."



You can use a series of pictures to tell a whole story. When you build this story, it's best to follow the action using a zoom lens. Change the perspective and focal length to add variety.

7 Find a common thread to run through your photo story

Tell stories with your photos instead of just shooting a random series of individual photos. Stick to the themes of your trip in pictures that are as different as possible: Consciously change the location, perspective and shooting distance. This will give you a large number of different pictures that you can use later to tell your personal story about your trip.

8 Pay attention to the contrast in the picture! It makes it more exciting

Opposites don't just make life more interesting - they improve your photos as well. It doesn't always have to be the well-trodden light/dark contrast; complementary colours (e.g. red/green, yellow/blue) and pairings that are interesting to look at (small/large, old/young, near/far) will make your picture more exciting.

9 Photography after nightfall

Don't stop taking photos just because it's getting dark. In cities, the 'blue hour' after sunset is an opportunity for great twilight shots. Switch on the VC image stabilizer or use a tripod to avoid blur from the camera shaking.

10 Let small details blossom into the starring role

It's not for nothing that people say the devil is in the detail. Sharpen your eye for the smaller visual nuances. A small flower on the edge of a path, a hand-painted sign, a nicely decorated front door - these details often tell a better story than a vague overview shot.

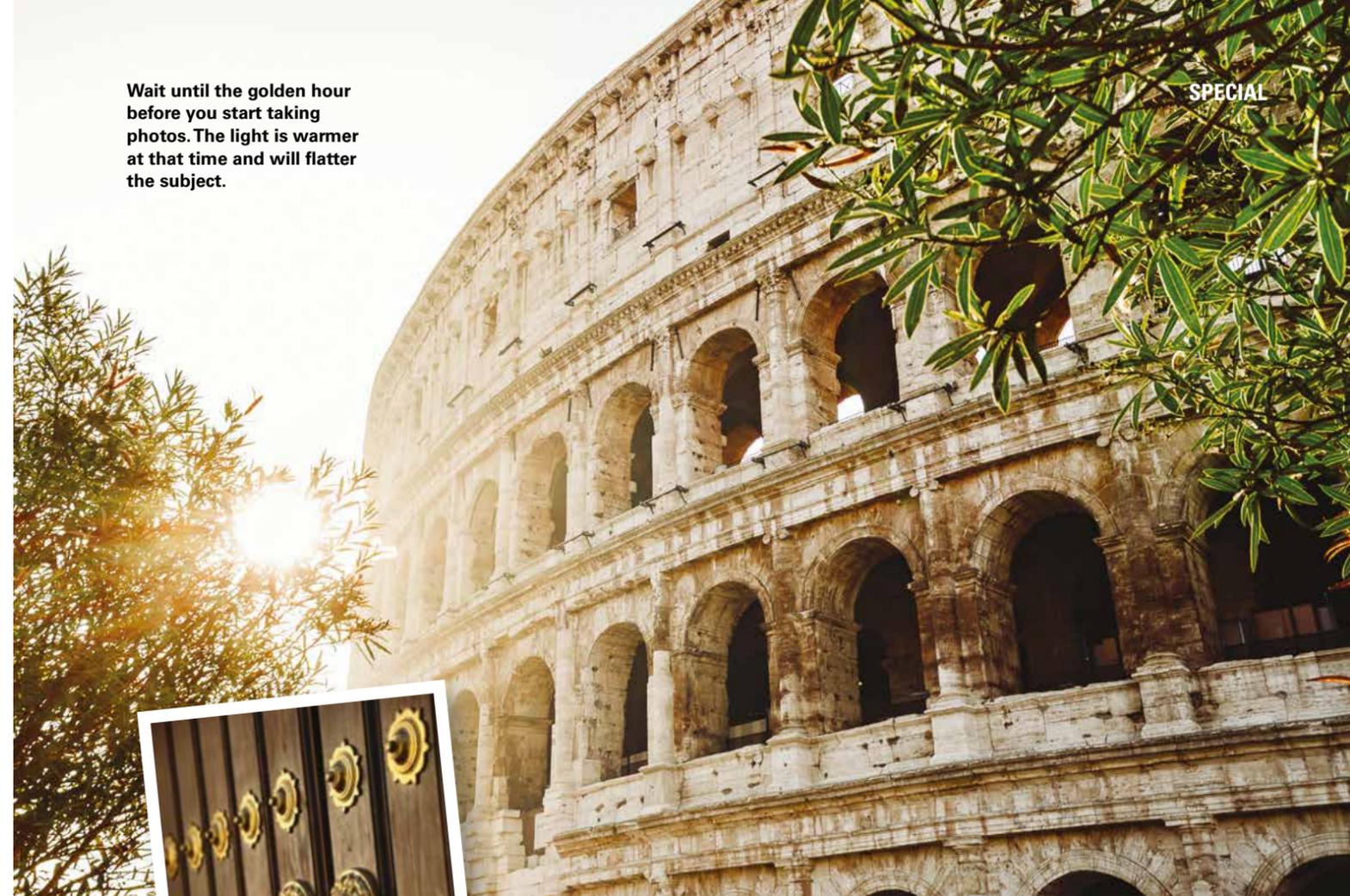
11 Don't let the camera set the settings for you

Switch the camera to A or S mode. When you choose the aperture and shutter speed yourself, you're photographing in a more conscious way and you can control the lighting better.

12 Don't be afraid to take spontaneous snapshots

Your photos don't always have to follow all the rules of art. Sometimes, a spontaneous photo is better than one that's perfectly put together. If you find an exciting situation, don't hesitate - get your camera to your eye and let loose. These snapshots are seldom perfect, but they are authentic - and add variety to your portfolio.

Wait until the golden hour before you start taking photos. The light is warmer at that time and will flatter the subject.



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

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



BEST TRAVEL ZOOM EVER!



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

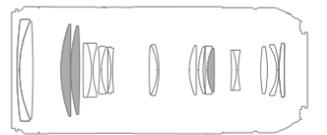
TOP FEATURES OF THE 70-210MM F/4 DI VC USD

Lightweight and compact close focusing tele zoom with a constant aperture



For anyone who doesn't want to do without a high-performance telephoto zoom, there is now a handy alternative to the faster (and heavier) SP 70-200mm F/2.8 G2: the new 70-210mm F/4. The compact telephoto for full-format sensors provides a 35mm format equivalent of 109-326mm on an APS-C camera. Like its big brother, the F/2.8 model A025, the 70-210/4 offers outstanding imaging performance over the entire focal range. With the same minimum focusing distance of 37.5", it has 10mm more focal length, achieving the greatest possible magnification in its lens class. This makes the new lens extremely versatile for shooting anything from portraits to wildlife to close-up subjects. The lens features Tamron's VC image stabilization that gives you 4 extra stops for low light hand-held photography (CIPA-rated). It has a "dual MPU", in which two processors guarantee quick, precise focusing and consistent image stabilization.

HIGHLIGHTS IN FOCUS: 70-210mm F/4 Di VC USD



LD (Low Dispersion) lens element

Low Dispersion lens Elements
Magnesium alloy is used in key areas of the lens barrel to improve weight reduction, strength and portability. At just 30 oz. (Nikon mount)/ 30.3 oz. (Canon mount), it's the lightest in its class.



Internal Zoom
Shoot with confidence in inclement weather like snow and rain.



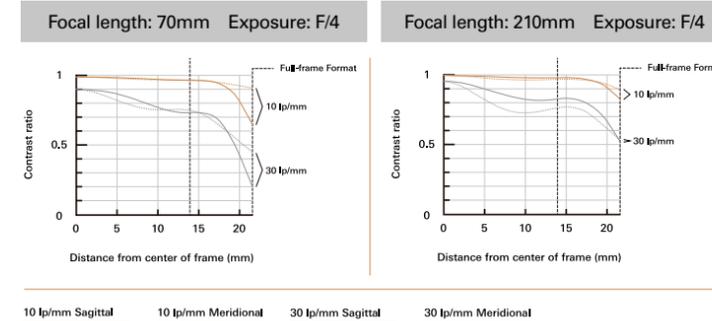
Tripod Mount (optional) The Tamron teleconverters further optimizes ultra-tele shooting by extending the focal length to a zoom range of 140-560mm (1.4x) or 200-800mm (2x). Experience additional precision with an F8-compatible sensor.

An internal zoom provides stability by minimizing changes to the center of gravity while shooting. Also, since the total length of the barrel never changes while zooming, you can easily shoot through obstructions such as wire fencing. Easily turn the lens into a super tele zoom using Tamron's teleconverters. For example, with the 1.4X, the lens becomes a 98-294mm F/5.6 on a full-frame camera and approximately 153-456mm F/5.6 on an APS-C camera. Thanks to its low weight (30 oz. Nikon mount / 30.3 oz. Canon mount) and its compact dimensions, the 70-210mm F/4 is a dream to use over long periods hand-held. With its moisture-resistant construction and fluorine coating on the front lens, the new telephoto is suitable for use outdoors in inclement weather as well. And it's compatible with Tamron's TAP-In Console that allows you to customize autofocus and VC settings.



70mm, F/4.0, 1/200th sec., ISO 2000

© André Costantini



NEW 70-210mm F/4 Di VC USD

Model.....	A034	Max. Diameter.....	ø76mm (3 in)
Focal Length.....	70-210mm	Length*.....	6.9 in Canon 16.8 in Nikon
Max. Aperture.....	F/4	Weight.....	30.3 oz Canon 30 oz Nikon
Angle of View (diagonal).....	34°21'-11°46' for full-frame format 23°01'-7°46' for APS-C format	Aperture.....	9 (circular diaphragm)**
Optical Construction.....	20 elements in 14 groups	Min. Aperture.....	F/4-F/32
MOD.....	3.74 in	Standard Accessories.....	Lens hood, Lens caps
Max. Mag. Ratio.....	1:3.1	Compatible Mounts.....	Canon, Nikon
Filter Size.....	ø67mm		

Specifications, appearance, functionality, etc. may be changed without prior notice.
* Length is the distance from the front tip of the lens to the lens mount face.
** The circular diaphragm stays almost perfectly circular up to two stops down from maximum aperture.

ETHIOPIAN EXPEDITION

Ian Plant traverses the mountains and deserts deep in the 'Horn of Africa' with his Tamron SP 24-70mm VC G2 lens, encountering the rarest of environments and animals along the way.



F/11, 1/50th sec., ISO 100

Whether he's exploring the U.S. or venturing abroad, Ian Plant has a definite mission in mind as he scopes out the scenery. "I'm looking to do more than just document the things I see with my camera," he says. "I want to tell a story, and to show my personal artistic vision by creating compelling photographs. Toward that end, I keep my eyes open for any and all opportunities, whether they're related to landscape, wildlife, or travel."

For three weeks in December, Ian put this imaging ideology into practice as he trekked through the backcountry of Ethiopia in the Simien Mountains, spent some time in the hot desert environment near an active volcano, and visited the ancient rock-hewn churches of the Tigray area, the northernmost part of the country. "I knew I was going to experience an extreme mix of weather and temperatures, from below-freezing temperatures high in the mountains—I was as high as 14,000 feet above sea level—to the brutal heat of the Danakil, where I was several hundred feet below sea level," he says. "So my main concern was making sure I had the right clothes for these extremes, and everything else in between. I also knew I was going to be wilderness camping quite a bit, so I brought along a portable solar charger to keep my camera and other electronics fully charged."

On his African excursion, Ian tapped into the Tamron SP 24-70mm F/2.8 VC G2 lens. "This is the perfect lens for a variety of photo subjects," he says. "It was long enough to zoom in tight on more distant subjects, yet wide enough to take in more



SP 24-70mm G2, F/11, 1/200th sec., ISO 100

"THE TAMRON 24-70MM IS LONG ENOUGH TO ZOOM IN TIGHT ON MORE DISTANT SUBJECTS AND WIDE ENOUGH TO TAKE IN A MORE SWEEPING VIEW OF THE LANDSCAPE."



SP 24-70mm G2, F/16, 1/100th sec., ISO 100



SP 24-70mm G2, F/9, 1/200th sec., ISO 100

sweeping views of the landscape. Its F/2.8 maximum aperture lets in a lot of light, allowing me to work effectively even in low-light situations. And the Vibration Compensation feature is especially helpful when I'm handholding, which I do a lot with my wildlife and travel photos."

For his landscape photos, Ian typically looks to juxtapose an eye-catching foreground feature against a stunning background. "For me, the foreground is often the most important part of the landscape composition," he says. "An interesting foreground element can attract the viewer's attention, then help lead their eye deeper into the scene."

One of the most colorful landscapes Ian encountered in Ethiopia was the Danakil Depression, a geological depression where three tectonic plates meet in one of the hottest places on the planet. "My main challenge here was access, as the area is heavily patrolled by government security forces," Ian explains. "I wasn't able to arrange to be there at sunrise or sunset, so I had to settle on arriving shortly after sunrise. That means the light wasn't ideal, although the higher sun did bring out some of the colors more strongly than if I'd been there when the sun was lower."

For a sunset photo of the Siha Gorge in the Simien Mountains, Ian went to the widest end of the lens to simultaneously capture the foreground plant and the

dramatic scenery and stormy skies in the background. "I used a tripod for maximum stability here to ensure a razor-sharp image," he says.

Taking pictures of locals can add a compelling perspective to a travel pictorial, though it's important to make sure they're OK with the attention. "The Ethiopians I met were very friendly, and most were happy to have their photo taken," Ian says. "However, I always asked for permission first, especially when I was in churches there, as I didn't want to show any disrespect."

Venturing into one local church, Ian wanted to take a photo of a priest inside but found himself immersed in a dark interior. "I was handholding, but the Vibration Compensation feature on the 24-70 allowed me to use a longer shutter speed and still capture a sharp image," he says. "Even with the VC, I still needed an ISO of 10,000 to get this shot."

Ian went on a backcountry trek organized by a local guide, which is when he had the chance to photograph Ethiopia's gelada monkeys, also called bleeding-heart monkeys for the patch on their chests that ranges in color from pink to bright red. "These monkeys aren't usually afraid of humans, so I had a lot of close encounters," he says. "Gelada monkeys are a rare species, found only in the highlands of Ethiopia. They're ground-based grass eaters, the last of a group of species that used to live much more broadly throughout Africa."

Much of Ian's time photographing the gelada monkeys was spent waiting for the ideal moment, when one or more of his subjects would be situated in just the right light and just the right pose. "Take the photo of the solitary gelada standing in the field," he says. "The males are constantly watching over the troop, occasionally standing up to get a better look at their surroundings, so that's the moment I waited for here. I took this photo with the monkey backlit by the sun shortly after sunrise, using flash at low power to add a hint of fill light."

Ian found himself in a similar situation while photographing a foursome of gelada monkeys perched on a giant rock. "There were actually somewhere between 50 to 70 monkeys on this rock," he explains. "I zoomed in to isolate just a few of them. They were constantly moving and changing position, so, once again, I had to patiently wait it out until all four looked in my direction at the same time."

For his image of a lone gelada lounging on an Ethiopian mountain, Ian gravitated toward the wider end of the 24-70 lens so he'd be able to include the jaw-dropping scenery and dramatic twilight sky in the background. "I used a hint of flash at low power to gently illuminate the monkey, making it stand out better from its darker surroundings," he says.

The versatility of the 24-70 allowed Ian to come in tight when he needed to during his photo sessions with the monkeys. "For the silhouetted photo you see here, I zoomed in to 70mm when this gelada climbed up on a boulder at sunrise," he says. "I chose a position that put the sun directly behind the monkey, allowing me to capture the photo with fringe light around my subject. I wanted to avoid overexposing the monkey's backlit hair, so I dropped my exposure, letting the monkey go into silhouette. A more artistic look like this can fully round out your travel pictorial."

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



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

* CIPA standards.

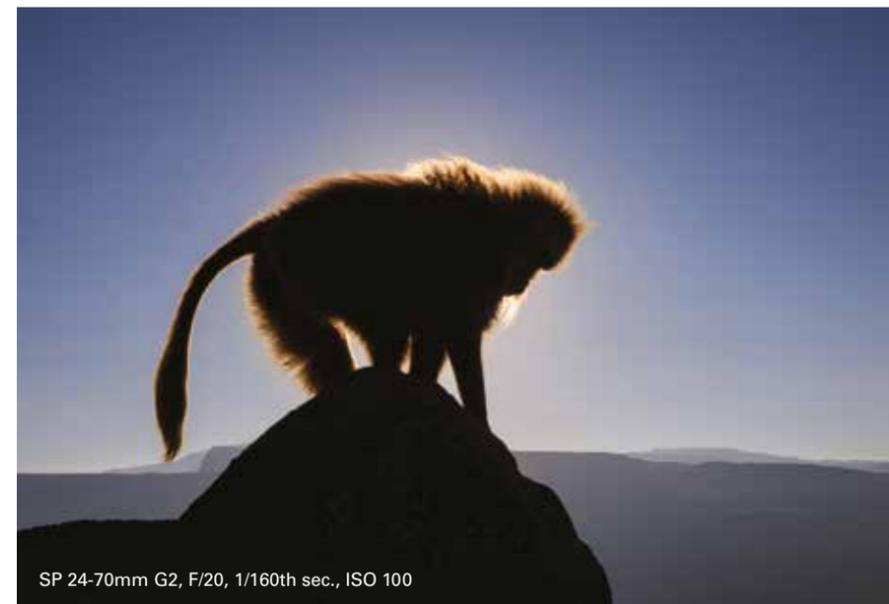
ABOUT: IAN PLANT



World-renowned professional photographer Ian Plant travels the globe seeking out amazing places and subjects in his never-ending quest to capture the beauty of our world with his camera. Known for his inspiring images and single-minded dedication to creating the perfect photo, Ian has reached hundreds of thousands of people around the world in his mission to inspire and educate others in the art of photography. Ian is a frequent contributor to many leading photo magazines, Managing Editor of Outdoor Photography Guide, a Tamron Image Master, and the author of numerous books and instructional videos. <https://www.ianplant.com>



SP 24-70mm G2, F/5, 1/30th sec., ISO 10,000



SP 24-70mm G2, F/20, 1/160th sec., ISO 100

USE PICTURES TO TELL STORIES

At first glance, Maxim Guselnikov's pictures might seem unspectacular. But look again, and you'll notice he has an incredible love of detail.

Maxim Guselnikov has made a name for himself far beyond the borders of his native Russia with his sultry photos of female models. The young photographer has a weakness for calm, tranquil photos that tell a story. In this interview with Tamron magazine, he explains how his photos come about and what is most important to him during a shoot.

Maxim, what is it about photography that fascinates you?

Maxim Guselnikov: On the one hand, that's a really good question - but on the other, it's not easy to answer. I like the feeling of living right inside a moment. A good photo carries the unique atmosphere and feeling of a moment. It's like a short film or a personal memory.

How did you become a photographer?

Maxim Guselnikov: Simple really: I like to take photos and fun things are my favorite things to do! I never set any goals for myself and also never wanted to compare myself with other people. My goal has always been to take what I think are beautiful photos and to do whatever it takes to do that. That strategy has worked pretty well for me so far.



I HAVE A FEW IDEAS OF HOW I'D LIKE TO CARRY ON DEVELOPING MY STORYTELLING PORTRAITS. I'LL TAKE SOME TIME AND EXPERIMENT WITH NEW IDEAS.



PHOTOS: MAXIM GUSELNIKOV



"MY BASIC APPROACH IS THAT I DON'T JUST TRY TO PORTRAY A PERSON, BUT INSTEAD ALWAYS LOOK FOR A SHORT STORY TO TELL."

You mainly photograph people. How do you make them seem so relaxed in the photos?

Maxim Guselnikov: The trick is that I don't see the photo as important, so much as the communication with the model. That doesn't automatically guarantee good photos, but at least you haven't wasted your time that way.

Would that be your tip for better portrait shots as well?

Maxim Guselnikov: Yes! Just try to have as much fun as you can at a shoot. Then everyone will be behaving naturally, and that'll show through in the photos.

How would you describe your personal style?

Maxim Guselnikov: That's hard for me because I feel like the imagery I use is changing all the time. My basic approach is that I don't just try to portray a person, but instead always look for a short story to tell. I'll usually incorporate a little puzzle and show the environment the person's in while I'm shooting. I'm a film fan and set up my shots like scenes from films. So I try to present a character or an interaction between the protagonist and her environment.

The colors in the photos seem very carefully chosen as well...

Maxim Guselnikov: I use colors to achieve a certain effect for the viewer. Sometimes it's just a case of creating a harmonic effect in the picture, but usually I try to communicate an atmosphere or feeling through the colors in the photo. I focus on that especially during post-processing.

What photographers have inspired you the most in your work?

Maxim Guselnikov: There are lots of photographers who've had an impact on my work. To name a few names: Ryan Schude, Gregory Crewdson, Maia Flore, Alessio Albi, Dima Zverev and Anka Zhuravleva.

What equipment do you use for your shots?

Maxim Guselnikov: The funny thing is that you can actually - despite all the 'rules' - shoot a portrait with any lens. In the past, I've worked with virtually all focal lengths between 15mm and 200mm, and I still can't say there's a lens that's better suited to the purpose than any other. I myself shoot with Tamron lenses exclusively, predominantly with prime lenses in the SP series. My favorite lens is the SP 45mm; I like the image angle and the combination of crisp sharpness and butter-soft bokeh.

What do you like generally about the lenses in the Tamron SP series?

Maxim Guselnikov: For me, they're the perfect balance and a coherent overall package. As well as the high image quality, which is essential for me, like the VC image stabiliser and the weather-resistant sealing.

ABOUT: MAXIM GUSELNIKOV



The 33-year-old photographer from Moscow made a name for himself with scenic portraits with a deeper meaning that is not always obvious at first glance. When Guselnikov, who started photography at seven years old, isn't looking through a camera's viewfinder, his favorite thing to do is travel the world. He passes on his knowledge in workshops in Russia and Europe. www.maxguselnikov.com



NICK UT



Nick Ut is an LA-based Vietnamese American photographer. He has won countless awards

including the 1973 Pulitzer Prize for Spot News Photography and the 1973 World Press Photo of the Year for "The Terror of War", depicting 9-year-old Phan Thi Kim Phúc, running toward the camera from a South Vietnamese napalm attack on North Vietnamese troops during the Vietnam War. Now retired, Nick is currently part of a self-proclaimed "Lunartics" group where he photographs airplanes crossing the full moon. Watch his video on [YouTube.com/TamronVids](https://www.youtube.com/TamronVids) to see just how he got this shot. See page 7 for more details. Twitter: @nickut



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

THE NOT-SO-SECRET LIFE OF PETS

Her first paying client was a pug named Doug. Since then, Alex Cearns has built up her business to become one of Australia's preeminent wildlife and pet portrait photographers.

When Alex Cearns was growing up in the Australian Outback, her dad was a sheep shearer and wool valuer—which meant, as an only child, her constant companions were her dogs, guinea pigs, horses, rabbits, and bottle-fed lambs. "My family had a great regard for Australian wildlife, and I often helped my mother rescue and care for a wide array of injured kangaroo joeys, birds, and other creatures until they could be released back into their natural habitat," she says.

And thus started Alex's lifelong passion for animals. As an adult, she put in a 14-year stint as a police officer and crime analyst with the Western Australia Police Force, then transferred to the federal government as a senior transport auditor in airport counterterrorism security for city and regional airports. But that affinity for creatures great and small kept pulling at her, and everything changed when photography seriously entered the picture in 2006.

"When a friend showed me the scope of digital photography, I was hooked," she says. "I spent every spare moment studying photographic literature and practicing the craft on my own pets, those of friends and family, farm animals, and wildlife. I tried a few other genres, including landscapes and people, but animals enthralled me more than any other subject."

On a work trip to the Cocos (Keeling) Islands, Alex photographed a group of giant blue clams at a rustic breeding facility. "Mesmerized by the vivid colours of the clams, I waited patiently to get the right shot," she says. "One of the images received positive feedback from family and friends, and I felt encouraged to enter it into several major photographic competitions. I was thrilled (and a bit surprised!) when it won several major awards. This led to gallery representation and print sales of the image—and was the first time I felt like my photographs had a value."



"AS A PROFESSIONAL ANIMAL PHOTOGRAPHER, I NEED LENSES THAT RESPOND INSTANTLY AND ARE FAST FOCUSING. I LOVE THE TAMRON TECHNOLOGY FOR THIS REASON."

Alex converted a small office at the back of her property into a photographic studio and spent every weekend filling requests for pet portraits. What started as a weekend hobby grew so much she found herself working up to 100 hours per week between both jobs. She left her full-time government role in 2010 and rebranded her business name to Houndstooth Studio. "Since then, so many incredible experiences and opportunities have opened up," she says.

For the past five years, Alex has used Tamron lenses exclusively. "I was initially invited to trial them for three weeks and I've never taken them off," she says. "Most of my studio images are captured with the SP 24-70mm F/2.8 VC G2 lens, and I sometimes use the SP 90mm Macro and the SP 70-200mm F/2.8 VC G2 lenses as well. Outdoors when photographing wildlife, I use the 70-200mm and the SP 150-600mm VC G2 ultra telephoto zoom. As a professional animal photographer, I need lenses that respond instantly and are fast focusing. I love the Tamron technology for this reason."

Here, Alex talks about setting up her studio sessions, how she gets her feathered and furry creatures to respond to her camera, and how animal rescue is a major part of her business model.

Who or what serves as your inspiration?

Cearns: I'm self-taught in photography and have always been most inspired by nature. I've learned from reading magazines and through associating with my photographer friends. Trial and error has also worked well to help me grow. I'm constantly striving to take a better image than my last, and as a result, a photo I like today I might not like tomorrow. I think most photographers are very self-critical, but this is also what pushes us to keep creating images.

How has your photographic style evolved over the years?

Cearns: I'm a bit of a purist when it comes to my photography. I love using negative space above, below, or beside my subjects, as well as having distraction-free backgrounds. My retouching is minimal—minor tidying and ensuring backgrounds are clean—and I usually remove collars from dogs and cats so that they appear without any man-made influences.

For studio images I shoot against white or black backdrops, effectively eliminating any environment from the shots. This emphasises the subject and removes all distractions. I think this allows each subject to be seen in its most pure, true form.

For my natural-light images, I follow the same concept and try to shoot against block colors (pointing up into a blue sky or down toward green grass, for example) or even toned patterns (like concrete or the ground). As a result, and despite having a different light source, my outdoor and studio images have a similar feel to them.

Tell me about your very first animal session.

Cearns: My very first paid studio session was of a black pug named Doug. I was pretty much making it up as I went along as far as lighting went, but by some stroke of luck, the photos turned out well and the client was happy. I was learning as I went, but I soon started booking more and more shoots.



PHOTOS: ALEX CEARNS



24-70mm 44mm 1/200th sec. F/13 ISO 100

What's your lighting setup for pet portraits?

Cearns: I use simple lighting setups: two lights at the back and one or two at the front, depending on which color background I'm photographing on. Sometimes for dark subjects on the black backdrop, I use one light. I shoot intuitively, knowing when to move lights closer or move them away, or turn them up or down.

What's your favorite animal to photograph?

Cearns: I love to photograph dogs. It's safe to say I'm a crazy dog lady! I photograph more than 800 pet dogs each year in my studio, and on my global travels, the natural focus of my lens is the local dogs. I always end up laughing at their zany, adorable antics. They're

always joyous and give so much back to us. They're our best friends and loyal companions and always happy for each day they get to spend with us.

What are some of the challenges in photographing animals?

Cearns: Animals can be nervous around strangers. I connect to my animal subjects by first making friends with them. With dogs, I find this particularly easy: I just offer them select toys and treats. Once I've won them over, they think I'm the best person they've ever met—until the treats run out! I pretty much let them do whatever they like, a bit like a naughty aunty who doesn't have any rules and lets the kids do what they want. If I ask them to sit and they won't, I let them stand. If they want to lie down, they can. And I never move, push, or pose

them into position; they do it organically, depending on what I'm asking them for or how I'm using food rewards. This is the best way to get relaxed and happy shots.

There are challenges with dogs. They're very aware of their environment and the fact that they're in a new place with a stranger, surrounded by flashing lights and with a large object pointed in their faces. I work with many dogs that come from abusive backgrounds, and to relax them I move slowly and deliberately to make sure I don't trigger any of their anxieties. If they're known for biting the backs of heels, I never show them my heel. I'm proud to say I've never had a problem because I'm able to call on my dog-handling experience to ensure they trust me and have lots of fun. Some people call me a dog whisperer, but to me it's simply using my body language and energy to relate to them in a non-threatening way.

Cats are the opposite of dogs: They're generally grumpy from either being woken up to have photos taken or from having to go in the cat carrier, but they tend to stay quite still, or even play with a toy or two once they arrive. Most other animals are fairly easy to work with, from mice, ferrets, reptiles, and birds to horses and other farm animals.

During my studio shoots, I sit about a foot away from each subject and maintain their focus on me for the entire session. I work fast and am often able to get all the images I need in a 30-minute shoot. Sometimes that will be 50 images, sometimes 300—I then select the best 30 to share with the client.

How are you able to capture those expressions and emotions on your subjects' faces?

Cearns: As a person who loves all animals—and who will often greet a dog before I say hello to its owner—it's easy for me to capture the character of my subjects in my photographs. I basically shoot the poses and expressions I like to see in my own pets. The best way I've found to capture character-filled images is to ensure my subject is at ease and not control them too much, as I mentioned earlier. This way I'm able to obtain images that really reflect the nuances of their character.



24-70mm 24mm F/13 1/160th sec. ISO 100

Talk about how you compose your shots.

Cearns: That negative space I talked about adds to the emotion and mood of an image if used correctly. I have a few signature shots I always try to nail as well: a half-face (cropping my subject's face symmetrically in half, emphasizing one eye only); a "Zen Dog" (in which my canine subject has its eyes closed and is looking happy); a pose where the animal is looking down (where the subject bows its head, which makes dogs look very young and can make an older pooch look like a puppy again); and, of course, a high-five or paw shot if the animal has that in its trick repertoire.

What's your post-production workflow?

Cearns: After each studio photo session, I do a quick subject edit for goo, dribble, stray hairs on eyes, and other distractions, then check to see that my background is true black and true white. For my wildlife images, I remove any extraneous items that could be distracting. Other than that, my photos are pretty much straight out of the camera.

What's your photographic mission overall?

Cearns: I have two: to show, through images, how beautiful animals are, and to support, promote, and endorse animal rescue organizations.

PHOTOS: ALEX CEARNIS

Philanthropy is a huge part of my business philosophy and one of my driving passions. I work pro bono with dozens of animal rescue charities, sanctuaries, and shelters across the globe through images, sponsorship, and major fundraising projects every year.

Each charity project I undertake is about improving the lives of animals. Knowing I can help make a difference to these rescue animals is a huge motivation for me. The right image viewed by the right person can mean a dog is re-homed, a donation is made, or that the media will run a story that increases awareness or raises public concern for a cause that directly affects the welfare of the animal. There are so many species that need help right now and so

many great animal organizations that need help.

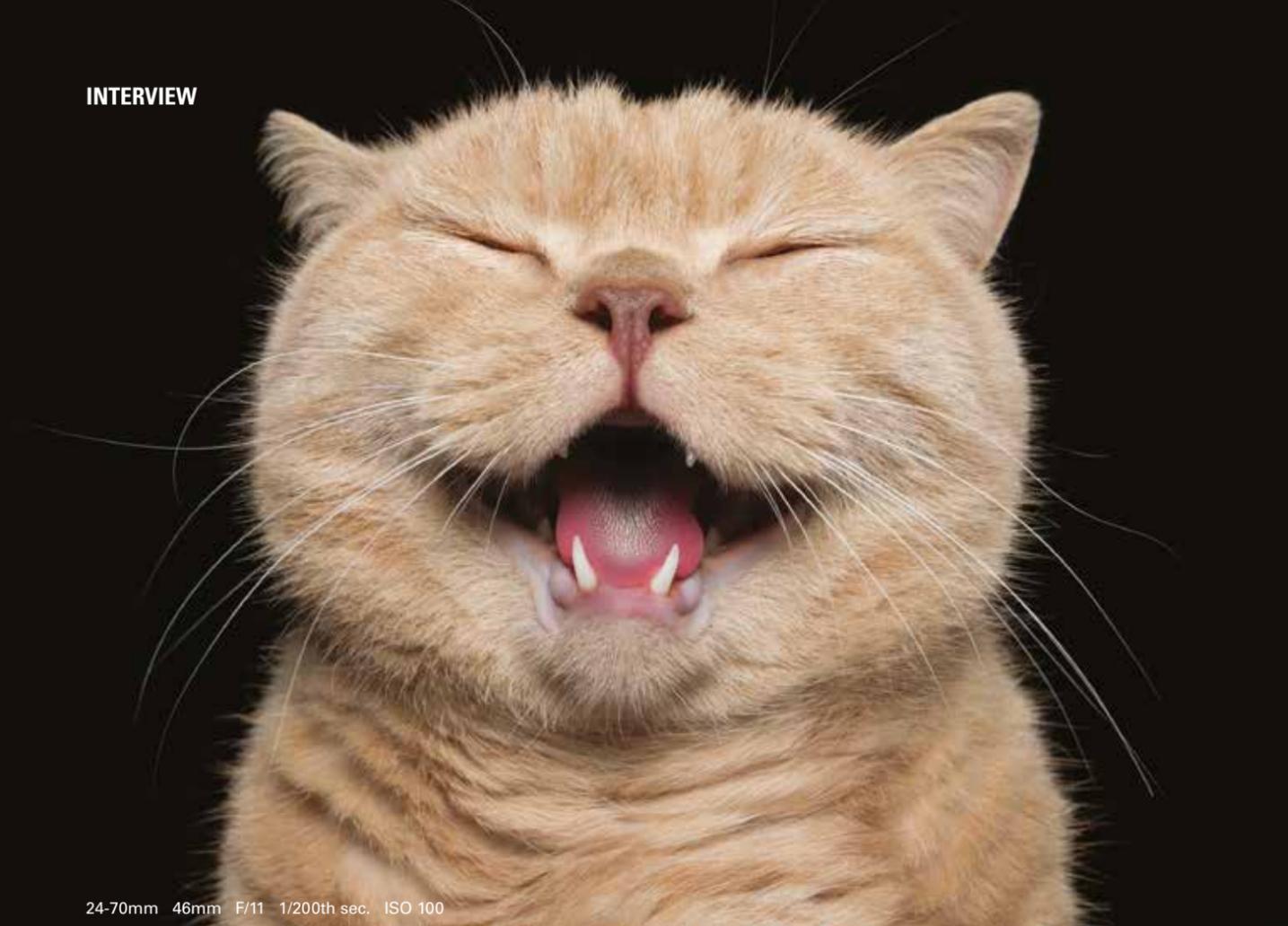
I know many people feel as passionately as I do about animals and conservation. No matter where you live, there will be an animal rescue organization dedicated to making a difference in the lives of rescue animals. I would love to see more people becoming involved with a charity that resonates with their own personal ethics and compassion.

Any advice for up-and-coming pet photographers?

Cearns: It's vital for photographers to find their own style, then work at developing it. You want your work to be distinguishable from that of other photographers. Study the images of those photographer you admire, then put your own spin on them.



24-70mm 70mm F/13 1/200th sec. ISO 100



24-70mm 46mm F/11 1/200th sec. ISO 100

Also, when working with animals, you have to remove any expectations. They often won't sit still, look where you want, or respond how you want them to. It's our job as photographers to work around this and achieve the results we're looking for, regardless of how engaged the animal is in the photo shoot. As soon as you learn to let go of trying to control them and learn to embrace working with what they naturally give you, the images will flow.

Finally, take pictures because you love it, not because you feel any sort of pressure to make money. Otherwise, the pressure will be too great and you'll be doomed to fail. When I started out, people told me animals were boring subjects, that everyone photographs animals when they're learning, and that I'd grow out of it. I didn't listen. They turned out to be the subjects I loved to photograph most.

Finally, are there any animals you'd like to photograph that you haven't had a chance to yet?

Cearns: Sloths!



24-70mm 47mm F/13 1/160th sec. ISO 100

ABOUT: ALEX CEARNS



Alex Cearns is the Creative Director of Houndstooth Studio based in Australia, and specializes in capturing portraits that convey the intrinsic character of her animal subjects. She photographs for engaged pet lovers, corporate brands in Australia, the USA and the UK, and for around 40 Australian and International animal charities and conservation organizations. Her images have been published extensively across international media, in books, magazines, billboards and advertising campaigns, and she was recently featured in an episode of '60 Second Docs' which received over 6 million views (June 2018). Alex is the recipient of over 250 awards for photography, business and philanthropy, and the published author of 5 books. Inspiring others with her joy of working with animals, Alex's philanthropy and passionate advocacy for animal rescue has earned her high regard among Australia's animal lovers and a strong following on social media.



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

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

* CIPA standards.



24-70mm 24mm F/13 1/200th sec. ISO 100

"EACH CHARITY PROJECT I UNDERTAKE IS ABOUT IMPROVING THE LIVES OF ANIMALS. KNOWING I CAN HELP MAKE A DIFFERENCE TO THESE RESCUE ANIMALS IS A HUGE MOTIVATION FOR ME."

ADVENTURES OF A STARGAZER

André Costantini heads into remote deserts and woodlands to capture the beauty of the night sky with his Tamron **SP 15-30mm F/2.8 VC** and **35mm F/1.8** lenses.



15-30mm (17mm), F/2.8, 15 sec., ISO 3200



15-30mm (15mm), F/2.8, 20 sec., ISO 3200

Wander into one of the national parks after dark and you may bump into André Costantini (and plenty of other photographers) basking under the light of the Milky Way and trying to capture the majesty of the night skies. "These days, the ability for camera sensors to capture low light is pretty spectacular, which is one of the reasons night photography has become so popular," he says.

To capture the cosmos from his favorite perches in Yosemite, Zion, Arches, Acadia, Saguaro, and Grand Teton national parks, among others, André taps into his Tamron SP 15-30mm F/2.8 VC Wide-Angle and 35mm F/1.8 VC lenses. "The 15-30 is a terrific lens for night photography because it's an ultra-wide-angle lens and has a fast aperture," he says. "I use a full-frame sensor camera, because the field of view with respect to the focal length changes depending on the format you're using. Wider-angle lenses are often preferable to capturing

subjects like the Milky Way.

If he has an eye-catching foreground subject, however, André may opt to use the 35mm prime lens. "With its even larger F/1.8 maximum aperture, it allows me to use lower ISO settings and thus reduce some of the noise associated with higher ISOs," he explains.

A tripod is critical if you're thinking of taking on the night skies—"you need to be on a staple tripod for night photos because your shutter speed will usually fall between 10 and 30 seconds"—and it's preferable to shoot on a clear night, especially if photographing the Milky Way is on your to-do list. And for the best photos, it's a mandate to find the darkest skies possible.

"Light pollution is one of the biggest issues preventing photographers from capturing a clear night sky," André says. "It's virtually impossible to capture the stars if a bunch of light is clouding the atmosphere, which is why you don't

often see images of the Milky Way around urban areas—it's still there in the sky, of course, but the light from cities obscures it from our view. You can be more than 100 miles from a major city and still see its glow. In my cactus image from Saguaro National Park, for example, the glow from nearby Tucson can be seen in the background. Check out the International Dark-Sky Association's website (darksky.org) to scope out the darkest skies near you."

ABOUT: ANDRÉ COSTANTINI



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

"THE 15-30 IS A TERRIFIC LENS FOR NIGHT PHOTOGRAPHY BECAUSE IT'S AN ULTRA-WIDE-ANGLE LENS AND HAS A FAST APERTURE."



15-30mm (15mm), F/2.8, 30 sec., ISO 3200



35mm, F/1.8, 10 sec., ISO 1600

PHOTO TIPS: NIGHT SKY

1 Go high-tech to find your subjects.

There are many apps available for mobile devices that can help you find where the Milky Way and other celestial bodies are positioned at any given time. The one I use most, called Sky Guide, allows you to hold your device in real time to see where the stars are. And because the movement of the sky is predictable, you can also ask the app to show you where the stars will be on any given day, at any given time. It helps you know the position of the Milky Way, say, relative to your location and foreground subjects.

2 Set a baseline for your settings.

Though there will always be several factors at play with night photography, shooting at F/2.8 with an ISO of 3200, using an exposure of 15 to 30 seconds, is a decent starting point for dark night skies.

3 Search for a compelling foreground element.

Although capturing an awe-inspiring night sky or the Milky Way can be exhilarating, finding a foreground element that works with the scene can take the photo even further. Showing a sense of place (perhaps an old farmhouse in the Grand Tetons' Mormon Row) or photographing an object in relationship to the night sky, like a silhouetted cactus, can offer a sense of context or perspective in your photograph and make even more of an impact.

4 Use manual focusing.

Autofocus is a no-go with night photography, as cameras need light and contrast for autofocus. There are a few methods I'd recommend for manual focus:

- Use your camera's "Live View." Zoom the "Live View" as far as it can go, then make sure the area it's seeing is focused on a bright star or planet. Then manually focus until your subject is a sharp pinpoint.
- You can also use a flashlight to focus on a foreground object that's at infinity. With a 15mm focal length, for example, infinity is roughly 10 feet. You can also use the "Live View" for the most accurate results.
- Many lenses have a distance scale on them and you can use this to focus at infinity. A lot of zoom lenses are "varifocal," meaning that the focus point may move depending on the focal length. This method is best used with prime lenses. If you use this technique with a zoom lens, make sure you check the sharpness of the image after you take it by zooming in on your display. There's nothing more frustrating than thinking you got the shot and finding out it's soft the next day.

5 Get creative with lighting.

Lighting your subject can be achieved with any light source. I have a few lights in my own gearbox. In Arches National Park and the Grand Tetons, I've used a bright LED flashlight, which I use to

paint the subject by constantly moving it throughout the exposure. This technique is called light painting, because you literally use the flashlight as a brush to reveal the dark subject in your frame. It should be noted, however, that light painting in some parks has been restricted or prohibited lately, so make sure you check the rules of the park or site you're at.

6 Account for white balance.

This can be somewhat tricky with night sky photography, in part because the color of the sky changes over the course of the evening. As a starting point, set your white balance to 3400 degrees Kelvin using the Kelvin white-balance setting. The best advice, however, is to make sure you're shooting your images in RAW mode, not just as JPEGs: With RAW files, you can alter the white balance later, without compromising image quality, if you're not satisfied with the results.



15-30mm (30mm), F/2.8, 10 sec., ISO 3200



150-600mm (600mm), F/9, 1/640 sec., ISO 250

FORGING A CONNECTION

Lisa Langell uses her Tamron **100-400mm VC** and **SP 150-600mm VC G2** lenses to help her viewers feel (not just see) her wildlife and nature photos.

Lisa Langell was just 8 when she made her first foray into birdwatching. Then, as a young teen, she headed up to Point Pelee in Ontario, a famous viewing spot for bird migration, and became fascinated with photography. "I saw photographers with their long lenses and wanted to do the same thing they were doing," she says. "I was hooked." Decades later, the Arizona professional photographer has expertly merged her two first loves, heading out into the wild to capture everything from coyotes in Yellowstone and cowboy sunset scenes at a Phoenix-area ranch to baby birds nesting in Florida's Wakodahatchee Wetlands. What most informs her

images: her desire to capture elusive moments the viewer can connect with. "I'm always looking to make the viewer *feel* something, not just see something, in my photos," she explains. "If my photo doesn't make you feel something when you look at it, then it's just a documentation shot. I also gravitate toward using a lot of negative space in my images. It adds to the emotion when done properly." The Tamron 100-400mm VC and SP 150-600mm VC G2 lenses don't leave Lisa's side when she's scouting for wildlife. "I love the benefits of an ultra-telephoto, high-powered zoom," she says. "Even though prime lenses offer great quality, you can miss out on many shots because

you can't pull back or zoom in on the fly as the animals move around. A zoom lens like these also ensures I'm able to keep an appropriate distance from my subjects, for safety purposes and also so I don't scare them away." The Vibration Compensation (VC) feature on both Tamron lenses ensures Lisa's images come out sharp even when the lenses are fully extended. "When I shoot handheld, I've really noticed a difference when I use the VC," she says. "Especially with the 150-600, because when you're out at 600mm, even the slightest shake can be magnified. I've shot handheld at 600mm at 1/80th of a second and still captured crisp, sharp shots."

"I LOVE SHOOTING SILHOUETTES BECAUSE IT SOMEWHAT ANONYMIZES THE IMAGE. THAT MAKES IT AN EASIER IMAGE FOR THE VIEWER TO IDENTIFY WITH."



150-600mm (350mm), F/14, 1/400th sec., ISO 200

PHOTO TIPS: WILDLIFE AND NATURE

1 Control what you can in the scene. With wildlife, we're often at the whims of the animals in terms of where they're positioned. But you can still try to determine where they might move toward. I look for three elements: lighting, foreground, and background. Animals are unpredictable, but if you can try to envision a few places they may head to, you can keep an eye on the ones where there's better lighting and the foreground and background are more compelling. If you can set that shot up in your mind, when the animal does head over to that position, you'll be ready to capture the moment.

2 To capture moving animals, think about what you want the final image to be. When a creature is in motion, you have to stop that action—or, you might want to do some blurring and panning shots. You have to envision what you want the shot to look like first. (This may also dictate whether you shoot handheld or on a tripod.) Take some of my own bear shots, for example: Do I want to be able to see the texture of the foliage behind the bears and the background, or do I just want the bears, with no texture and a completely blurred-out background? Once I understand that, then I can work through my settings. I usually put aperture first in my settings prioritization, with shutter speed second, though sometimes that order switches.

3 Take pictures that show relationships, or commonality with humans.

I like to capture the interplay between animals. I also don't think it's wrong

to notice the connection between what humans do and what animals do. I want to capture a photo that helps you connect with that animal, and you're going to connect with something that's familiar to you. That's what happened with my image of Blondie, a sow in Grand Teton National Park, and her cub. I photographed them for a couple of hours, and not all of the images were memorable. But this particular one was a wonderful interaction—one of the few moments in which they were just having fun. I think all of us can relate to that type of moment in our own lives.

4 Capture the animal in its surroundings. Use a zoom like the 150-600 to pull back to a somewhat shorter focal length when you want to show an animal in more of its



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

Focal length	150-600mm
Angle of view	16°25'-4°8'
Aperture	f/5-6.3
Minimum object distance	86.6"
Image ratio	1:3.9
Elements/groups	21/13
Aperture blades.....	9
Length.....	10.2" (CAN)/10.1" (NIK)
Weight.....	70.9oz. (CAN) 70.2oz. (NIK)



150-600mm (213mm), F/8, 1/800th sec., ISO 400

PHOTOS: LISA LANGELL



100-400mm (100mm), F/13, 1/160th sec., ISO 320

natural environment. I was taking a bunch of close-ups of Uinta ground squirrels on a recent trip, but it was important to me to also document their surroundings. I drove around until I found flowers near the side of a dirt road, and one of the ground squirrels happened to hop up on a rock at just the right moment. Having the flowers in the scene tells a bit more of the story I wanted to tell.

5 If you use supplemental lighting, be sensitive to the animals.

I spent the night out in the desert in southern Arizona to take pictures of gray foxes, which are nocturnal. I waited in a blind, and finally this fox wandered over to the watering hole nearby. About 10 feet from the fox I had a three-strobe, low-power lighting setup, which offers short bursts at minimal power instead of big, bright bursts. That distance ensured the light wouldn't be too harsh. You want to be respectful of the animals and their

night vision, not traumatize them. I had two flashes on one side of the fox, and then one on the other side to add some dimension. It was like being in a studio.

6 Be flexible with what you're looking to photograph.

Don't just have one image in mind; think of multiple options. For example, if the light is bad, zooming in really tight on an animal or trying for a silhouette might help save the photo. If you go in with just one classic shot in mind and you don't get it, you're going to be disappointed. Instead, think on your feet and be more creative. So what if you have a few misses while experimenting? The end result can be really fun while you're trying out different techniques and perspectives.

7 Use silhouettes for a different perspective.

I adore shooting silhouettes because it somewhat anonymizes the image. You can place yourself in the photo as the subject,



**100-400mm
f/4.5-6.3 Di VC USD**

Focal length	100-400mm
Angle of view	24°24'-6°12'
Aperture	f/4.5-6.3
Minimum object distance	59"
Image ratio	1:3.6
Elements/groups	17/11
Aperture blades	9
Length	7.8" (CAN)/7.7" (NIK)
Weight	40oz.

because you're not seeing the person or animal's face. That makes it an easier image for the viewer to identify with. Silhouettes are also compelling because our eyes love high contrast.

It can be a bit tricky for those who've never created a silhouette, but it's not difficult once you get the hang of it. First, look for a high-contrast scenario: Your background has to be brighter than your subject by a considerable degree. Then expose for your background so it shows up with all the right colors. That creates enough contrast so your subject will become the black, silhouetted part of the photo.

There are many ways to shoot silhouettes, but one failproof method is to put your camera in "Auto" mode and expose for the background. Check out your aperture, ISO, and shutter speed; plug in those settings in manual; then go focus on your subject. If you have high-enough contrast, your subject should go black.



150-600mm (552mm), F/6.3, 1/640th sec., ISO 500



150-600mm (428mm), F/6.3, 1/800th sec., ISO 400

8 Keep your eyes open for once-in-a-lifetime opportunities.

Be patient sometimes to get that money shot. Badgers, for instance, are really hard animals to find, let alone photograph. And if you see one you're lucky; to come across an entire family is amazing. I did find this family, though, and spent three hours photographing them early in the day. I didn't get any decent pictures. But I went back later and spent a few more hours taking pictures. It took me six hours to get this one photo of these four babies and their mother out of their den. It was a fleeting moment, and I felt lucky to capture them in such great light, with a clean background, with all of their faces showing. Always be on the lookout for photo ops like this that may not ever happen again.

9 Photograph ethically.

I'm a board member for the North American Nature Photography Association, and we have a standard of ethics I also personally follow as guidelines. I know people don't always want to be thinking about such "rules" while they're taking pictures. It's really important, though, because so many photographers already have done things knowingly or unknowingly that have harmed animals and made it harder for them to survive—for instance, getting too close to a bear and causing it to lash out. That bear will likely become a dead bear if it has a bad human interaction, as parks can't usually keep such a risk around. It's hard sometimes to stick to those rules, but if we're not conscientious about them, we may not have much left to photograph down the road.

ABOUT: LISA LANGELL



Lisa Langell is a full-time, award-winning professional photographer from Scottsdale, Arizona—but is originally from Marine City, Michigan. She leads tours and workshops internationally and is genuinely passionate about three things: Creating emotionally evocative images of nature; providing exciting, fun and high quality learning experiences for her workshop participants; and being a good steward of our natural resources. Lisa is a member of the Board of Directors for the North American Nature Photography Association, has been published in numerous top tier magazines and publications, featured in a variety of art galleries, and more. She is also the founder of PictureItClean.org — a nonprofit environmental restoration organization that combines photography with cleanup. Lisa is fondly revered by many for both her artful imagery and her upbeat, relaxed and nurturing teaching style.



150-600mm (256mm), F/8, 1/640th sec., ISO 320

PHOTOS: LISA LANGELL

MY PROJECT

JILLIAN BELL SHARES HER CURRENT PHOTOGRAPHIC OBSESSION.



Local farmer's markets, backyard BBQ's and late nights on the patio are some of my favorite things about this time of year. Rummaging through fresh produce always renews my love of food photography. Differing textures and colors layered together turning simple ingredients into delicious still-lives. You'll be surprised to hear; I do not consider myself a foodie, nor do I like to cook.... My flavor preference is mild at best with a love for hot-dish and black coffee. Food styling comes from an eye for detail, patience and a creative, steady hand.

There are common techniques I use in-studio. The goal is to create inviting, mouthwatering photographs. Proper color calibration is crucial, along with lighting that provides depth and texture. For most setups, I use 2 lights. One light slightly behind to emphasize texture and the other either from above or alternatively in front to help fill shadows. There are also a splattering of paint brushes, spritzer bottles of diluted oil to give sheen, and chopsticks to help carefully place elements within a scene. I will always set up the lighting and exposure BEFORE food is introduced. Produce will wilt, and hot dishes will quickly cool. It is best if they are brought in at the last moment.

Here are some more specific thoughts based on a variety of dishes:

Most Plates are photographed at a 45 degree angle. This is the natural angle we see food while seated at a table. Mixing ingredients with varying textures, bold colors and sizes will make your plate more visually interesting. With salads, key focal points are rearranged and or replaced after first plating. Always mix salads dry; adding dressing, garnishes or sauces sparingly right before shooting.

Stacked Dishes are photographed straight on. Each main layer is constructed from the plate up with finer details added in-between. Sauces/condiments are added with a squeeze bottle for proper placement. There is always a camera ready side. The backside is often ugly and rarely seen.

Beverages rely on garnishes and simple styling. Photographed with a shallow DOF blurs out any background distraction and a straight on perspective will give each glass a presentation type quality to the image. A good friend of mine gave me a tip to add a third light UNDERNEATH the glass. Hide a simple LED light under the napkin or just hidden behind the glass. The result is dynamic! Highlighting every bubble and ice cube; illuminating the colors within each glass.



PROFILE: JILLIAN BELL

Location: Minneapolis, MN

Age: 35

Occupation: National Technical Representative, School Market Liaison

Employer: Tamron USA

Photography Speciality: Macro and architecture

Passions: Live music, bonfires and riding my scooter.

Favorite lenses: SP 90mm F/2.8 Di MACRO 1:1 VC USD, SP 35mm F/1.8 Di VC USD, SP 70-200mm F/2.8 Di G2 VC USD

Clockwise from top right:

Tamron SP 70-200mm F/2.8 Di VC USD 200mm - F/5.6 - 1/125sec - ISO 400

Tamron SP 90mm F/2.8 Di VC USD Macro 1:1 F/5.6 - 1/125sec - ISO 640

Tamron SP 70-200mm F/2.8 Di VC USD 110mm - F/2.8 - 1/400sec - ISO 200

Tamron SP 70-200mm F/2.8 Di VC USD 200mm - F/4 - 1/25sec - ISO 200

Tamron SP 24-70 F/2.8 Di VC USD F/8 - 1/60sec - ISO 400

Tamron SP 70-200mm F/2.8 Di VC USD 110mm - F/4 - 1/60sec - ISO 200

PHOTOS: JILLIAN BELL

TAMRON USA VIP CLUB



SILVER Membership

Tamron owners who have purchased and registered four (4) lenses during the time-frame of May 2011 and January 15, 2019 are eligible for 2019 VIP status. See the list of 2018 member perks at www.tamron-usa.com/vipclub.*

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

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

*Perks are subject to change for the 2019 program.

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Would you like to be featured in the Tamron magazine or Tamron eNews and social media? Send a portfolio of 12-16 images taken with Tamron lenses for review to tamroneditor@tamron.com. Please specify the Tamron lens used for each image. Due to the volume of submissions, we will reply only to photographers with whom we will pursue a future story. We thank you in advance for taking time to send us your work for evaluation.

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Focal Length: 400mm Exposure: F/6.3, 1/1000th sec ISO800

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