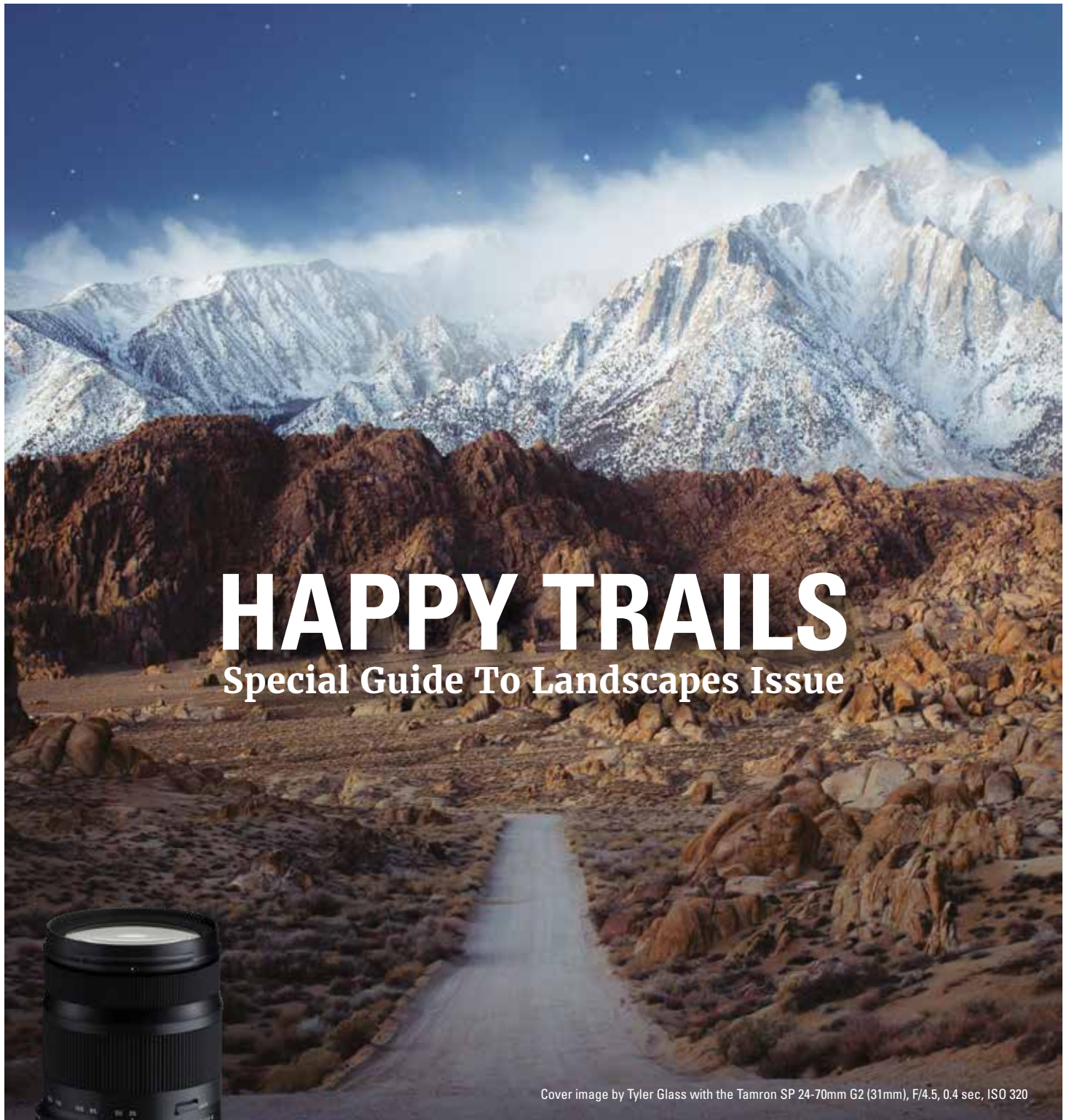


TAMRON

MAGAZINE
Issue 5 · Spring 2019



HAPPY TRAILS

Special Guide To Landscapes Issue

Cover image by Tyler Glass with the Tamron SP 24-70mm G2 (31mm), F/4.5, 0.4 sec, ISO 320



NEW 35-150mm F/2.8-4 Di VC OSD

Celebrate the birth of the Portrait Zoom

ADDICTED TO LOVE

With his trio of Tamron lenses Scott Stockton proves he's a sucker for romance.

TAMRON

One Moment, One Lens



THE TRAVELZOOM
www.tamron-usa.com

18-400mm Di II VC HLD

Powerful performance that exceeds your imagination.

World's first 22.2x ultra-telephoto high-power zoom lens. Capture thrilling close-up action in a snap.

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

For Canon and Nikon mounts | Di II: For APS-C format DSLR cameras
Length 4.9 in. | Weight 25 oz.



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Dear Readers,



PHOTO BY: SYDNEY FLEM

As this is our first issue of 2019, we would like to wish you all a happy new year. We hope 2019 is filled with health, happiness, and lots of great picture-taking. We are kicking off the new year with a brand new lens—35-150mm F/2.8-4 Di VC OSD (model A043). This new concept zoom is ideal for both portraits and travel. Check out the full features of the lens in our Top Features column on page 6. Then head over to page 18 to see how Image Master David Akoubian pairs his 17-35mm F/2.8-4 with the new 35-150mm F/2.8-4 for a perfect compact travel duo. The two lenses combined weigh less than 3 pounds, freeing David to capture the city of Charleston with range and clarity.

If you are looking for an opportunity to get out and photograph some beautiful landscapes and learn a lot while you're doing it, then one of the 2019 National Park Trips Media workshops, sponsored by Tamron, may be just the ticket. Read about this year's events on page 17.

We launched a new contest series on Instagram @tamronusa. Each month you can submit themed images for a chance to win a Tamron SWAG Bag. See the details on page 4 and be sure to follow us at Instagram/tamronusa.

The Spring offers so many photographic opportunities. Scott Stockton gives us some tips starting on page 24 on shooting weddings that even as a guest you will find helpful. Gear up for some motocross and monster truck action by reading about Daniel Schenkelberg's work on page 36. Shannon Wild brings the beauty of African wildlife into our pages with a showcase of the continent's best known mammals. And get some double-exposure inspiration from Greg Wickenburg, a quadriplegic who uses the 150-600mm and 18-400mm lenses to merge silhouettes with nature.

Enjoy the Spring. We will be back in June with a new issue to get you ready for your summer sojourn photography.

Sincerely,

Stacie Errera

Stacie Errera
Vice President, Marketing & Communications



See these two lenses in action on page 18

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WATCH TAMRON IN ACTION

www.youtube.com/user/tamronvids



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

NEWS

TAMRON 28-75MM F/2.8 DI III RXD RECEIVES SIX PRESTIGIOUS AWARDS

By Jon Sienkiewicz

There are a lot of things to talk about with the Tamron 28-75mm F/2.8 zoom for Sony's full-frame mirrorless FE mount, and now there are even more. This close-focusing (to 7.5 in) beauty has it all: vibrant image quality, superb bokeh, compact size and light weight. And we can add six major awards to its list of distinctions.



ZOOM OF THE YEAR 2018 DPReview

Here's how DPReview describes it: "It has seriously impressed us with its optical quality, close-up ability, relatively fast (and silent) autofocus, pleasant handling and excellent value for money."

BEST PRODUCT, MIRRORLESS STANDARD ZOOM LENS EISA

With 55 expert magazines from 29 countries across the globe, and still growing, EISA represents the largest editorial collaboration in the world of consumer electronics. EISA has now been celebrating the very best products for over 35 years. The EISA jury stated: "Compact and lightweight at just 550g, it is an excellent fit for small cameras such as the Sony α7 family. It is designed to produce enough detail for the newest high-resolution sensors, while the large aperture makes it easy to throw the background out of focus with a beautiful 'bokeh' effect. The fast, quiet autofocus motor is capable of keeping moving subjects in focus. Overall this lens provides very good performance at a highly competitive price."

BEST MEDIUM RANGE ZOOM Lucie Foundation

The Foundation said this about all of the award winners honored at the 2018 Photo Plus Expo: "Our jury of experts chose these winners as the most innovative additions to the photographic world's toolbox."

BEST LENS • PC Magazine

PC Magazine wrote: "The Tamron 28-75mm f/2.8 Di III RXD lens captures crisp photos, focuses quickly, and balances well on Sony full-frame cameras."

GRAND GOLD PRIZE Digital Camera Grand-Prix 2019

Camera Grand Prix is held by Camera Journal Press Club (CJPC, Japan), a group of representatives from magazines or websites specializing in photos and cameras. The receipt of this prestigious Grand Gold Prize this year marks the eighth time that a Tamron lens has won an award at the Digital Camera Grand-Prix.

BEST VALUE LENS • Imaging Resource

They wrote: "...Tamron's 28-75mm f/2.8 Di III RXD covers a very useful range of focal lengths, with excellent optical quality and a surprisingly affordable price..."



TAMRON SCORE SOME SWAG! PHOTO CONTEST



Want to win some Tamron Swag?

LET'S MAKE IT INTERESTING!



We'll post pop-up themed photo contests on our Instagram for your chance to win a Tamron eco bag filled with swag:

baseball hat, lens cloth, Klean Kanteen, Nike polo and the latest issue of Tamron Magazine. We'll also throw in a \$50 bonus mail-in rebate you can use towards any Tamron lens! All you have to do is share your images based on the theme with photos captured with your Tamron lenses and use the dedicated hashtag specified in the contest post plus the Tamron lens used for your chance to win.

Winner must be based in the U.S. or have a U.S.A. ship-to address.

UNDER DEVELOPMENT!

Tamron's announcement of three lenses under development in late February has us all anxiously awaiting their arrival.



The 35-150mm F/2.8-4 Di VC OSD is a new focal length range that will become a workhorse for portrait photographers wanting to concentrate on framing without thinking about changing lenses. And for the traveler, it pairs beautifully with the 17-35mm F/2.8-4 Di OSD to cover a wide to tele range in two fast lenses weighing less than 3 pounds. The new SP 35mm F/1.4 Di USD is launched just in time to celebrate the 40th anniversary of the Tamron SP lens series. All of Tamron's lens expertise comes together in this brilliant prime that is sure to wow all photographers. And the 17-28mm F/2.8 Di III RXD is the wideangle companion to the enormously popular 28-75mm designed for the Sony full-frame mirrorless cameras. Its compact size is truly impressive. All three lenses are expected in the first half of this year. Follow Tamron (see page 3) to be the first to know.



35-150mm F/2.8-4 Di VC OSD (Model A043)

SP 35mm F/1.4 Di USD (Model F045)

17-28mm F/2.8 Di III RXD (Model A046)

TAMRON VIP CLUB

TAMRON USA VIP CLUB

Register your Tamron lenses towards 2020 VIP status and reap the rewards

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



| | Magazine | Lens Cloth | Notebook | Pin | Contest | Rebate | Repair | Skulum Software | Cap | Klean Kanteen | Vest | Summit |
|----------------------------|----------|------------|----------|-----|---------|--------|--------|-----------------|-----|---------------|------|--------|
| SILVER MEMBERSHIP | ✓ | ✓ | ✓ | ✓ | ✓ | \$50 | 10% | 20% | | | | |
| GOLD MEMBERSHIP | ✓ | ✓ | ✓ | ✓ | ✓ | \$75 | 15% | 30% | ✓ | | | |
| PLATINUM MEMBERSHIP | ✓ | ✓ | ✓ | ✓ | ✓ | \$100 | 20% | 40% | ✓ | ✓ | ✓ | ✓ |

¹Certain exclusions apply, see website for rules and details.

TOP FEATURES OF THE 35-150mm F/2.8-4 Di VC OSD

Celebrate the birth of the Portrait Zoom

UNDER DEVELOPMENT!

COMING SOON: Watch Tamron social for launch date.

For the first time ever, a dedicated portrait lens that allows you to zoom through various composition options as the creative alternatives zoom through your head. The versatile 35-150mm zoom range incorporates the 85mm focal length (optimum for portrait shooting) and covers everything from full-body shots that include the surrounding area to sharp head-and-shoulders shots. With this single lens you can make the most of every moment you spend with any subject. Combined with potent VC (Vibration Compensation), fast F/2.8 aperture (F/4 at 150mm end) and compact design, this is an ideal zoom for portraits, street, landscapes, travel, family snapshots and across a wide range of photography subjects. It's also the perfect "normal zoom" for your first full-frame DSLR body.

High resolution plus luscious bokeh

Beautiful balance between subject sharpness and background bokeh. Tamron's new zoom contains three LD (Low Dispersion) and three aspherical lens elements to quash optical aberrations, a circular aperture and legendary BBAR Coating to suppress ghosting and flare—even in backlit situations. The contrast between in-focus areas rendered accurately



down to the fine details and backgrounds that gently blend into the scene produces a single high quality image. The optical performance meets and exceeds the demands of today's high resolution 50+ megapixel DSLRs. Your portraits will positively pop!

Enhanced AF operation and VC

For fast and steady operation, this fast-handling zoom incorporates Tamron's Dual MPU (Micro-Processing Unit) system that consists of a dedicated AF lens control MPU and dedicated vibration compensation MPU to achieve both superior AF performance and effective vibration compensation. This ensures accurate focus even in scenes with continually moving subjects or under low-light conditions.

Pack a pair and photograph everything!

This compact zoom travels light, measuring only 4.9 in long and weighing a scant 1.7 pounds. When combined with Tamron's versatile ultra-wide-angle 17-35mm F2.8-4 Di OSD you can cover the entire range from 17mm to 150mm, all at a maximum aperture of F/2.8 (F/4 at zoomed end). The whole bundle weighs less than 3 pounds (2.76 lbs./44.1 oz. to be exact)! They're the perfect combo when you want to travel light or when shooting with two DSLR bodies. The portability and extensive zoom range are a photographer's dream come true and flawlessly designed for everything from landscape and street photography to architecture and portrait photography.

THE PERFECT TRAVEL DUO!

+
=

**TOGETHER
LESS THAN
3 LBS.**

(See page 18)

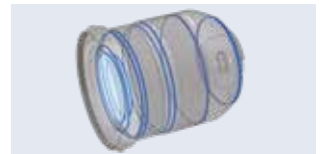
17-35mm
F/2.8-4 Di OSD

35-150mm
F/2.8-4 Di VC OSD

HIGHLIGHTS IN FOCUS:
35-150mm F/2.8-4 Di VC OSD



Focuses close (17.7 in) at all focal lengths
MOD of 17.7" across the entire zoom range so you can get closer to the subject even when shooting at the tele end and enjoy more possibilities with close-ups of eyes, skin texture and other points of focus.



Moisture-Resistant Construction
Seals are located at the lens mount area and other critical locations to prevent infiltration of moisture and/or rain drops to provide Moisture-Resistant Construction.



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



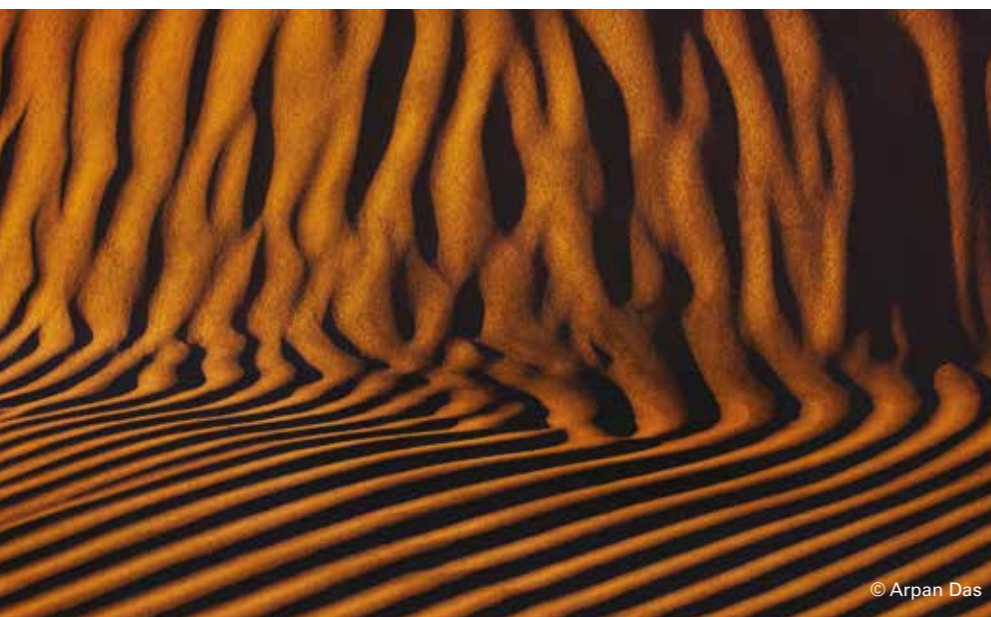
Tap-In Console Compatible
The TAMRON TAP-in Console, an optional accessory product, provides a USB connection to a personal computer, enabling users to easily update a lens's firmware as well as customize features including fine adjustments to the AF.

PRO TIPS FOR LANDSCAPE PHOTOS

Whether they're roaming the globe or their own backyards on the lookout for awe-inspiring examples of Mother Nature, landscape photographers share a common goal: to capture photos that transport viewers directly into the scene, as if they were right by the photographer's side. Our experts discuss the lighting and composition tips to help you best capture every secluded waterfall, sweeping seascape, or abstract image out on the sand dunes.



© Lewis Kemper



© Arpan Das



© Tanmay Spakal

1 Experiment on wide views with long exposures.

You can use this technique to capture motion in clouds in the sky, for example. Use a wide-angle lens such as the Tamron 15-30mm to get as much sky as possible in your image, perhaps with a 15-stop Neutral Density filter. Since the 15-30 has a curved front element, use a filter holder. By placing the filter over the lens, you can increase the shutter speed to, say, four minutes, allowing the motion of the clouds to register in the image.

2 Always bring your tripod.

The Vibration Compensation (VC) feature embedded in many of Tamron's lenses is invaluable, but to get the sharpest images possible, focus manually and use a tripod. And make sure it's a sturdy one: Just a little bit of shake can make your image hazy at larger focal lengths, like those between 400mm and 600mm.

3 Focus on textures and patterns in the landscapes.

A day on the sand dunes, for instance, can produce a minimalistic, abstract image. Although this type of image looks really simple, it can be difficult to find and compose. The most important thing you need is a telephoto lens like the Tamron 150-600 G2. The key is to find repetitive patterns or symmetric patterns. Finding leading lines that draw viewers' eyes to the main subject is a bonus.

Shooting during the golden hour is also important when taking pictures of something like dune patterns. Right before the sunset or after the sunrise is when the contrast of light is quite high compared to flat daylight. Expose for the highlights and use an aperture between F/7.1 and F/11 with the lowest ISO possible to get sharp, noise-free results.

4 Seek out reflections.

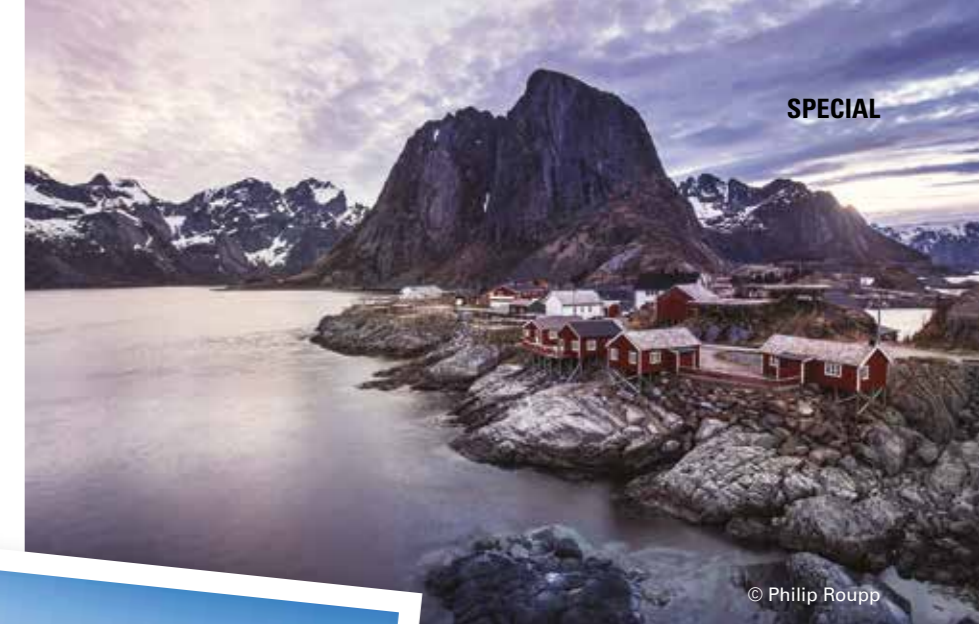
Reflections can make for terrific symmetrical compositions. When using a large body of water like a pond, remember that the slightest bit of wind can cause enough movement in the water to kill the reflection. It's best to have a windless day for this reason: Either check the weather beforehand, or head out in the morning, before the wind usually kicks up. Also, don't look just for ponds or other large bodies of water. Even a puddle can offer fantastic reflections after a rain shower. You can also use glass, like mirrors or windows.

5 Find the right vantage point for photographing seascapes.

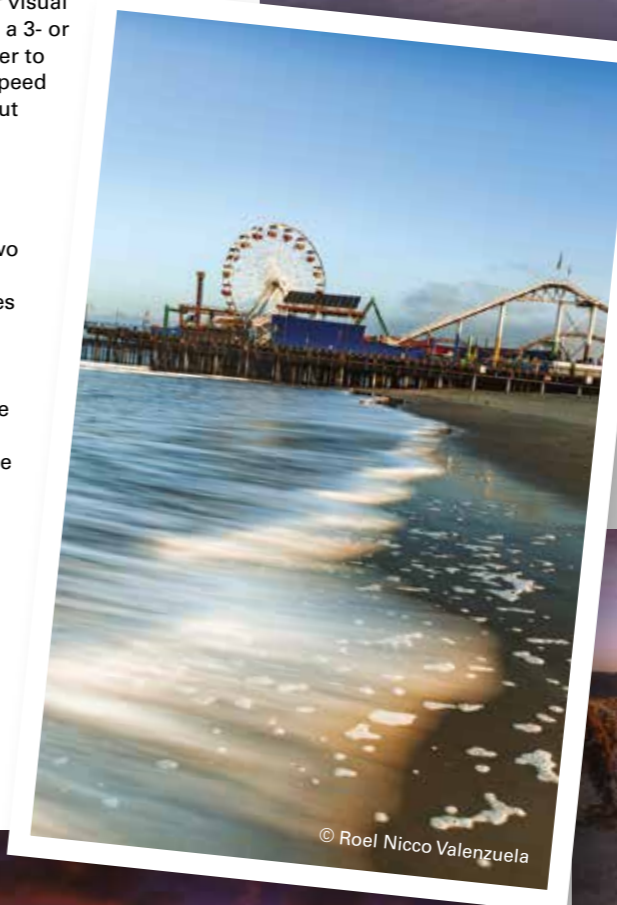
When you're setting up a shot for a seascape that has eye-catching background elements, position yourself facing the background element by finding a place where the waves seem to create a visual path from you to that background element. Having the sun behind the background element with some clouds can make the picture more dynamic. If the sky is clear, wait for the rising or setting sun to cast golden light on the waves to give your visual path more emphasis. Use a 3- or 6-stop Neutral Density filter to slow down your shutter speed to give the waves a soft but distinct texture.

6 Take your time.

Slowing things down and focusing on one or two subjects at a time is more conducive to better images than racing around trying to capture everything. Try different compositions and variations of the same subject, and capture the scene in changing light. Be patient with your subject and suppress the urge to see what shots you're getting. Just concentrate in the moment.



© Philip Roupp



© Roel Nicco Valenzuela



© Cecil Holmes



© Tanmay Spakal

"FOCUS ON TEXTURES AND PATTERNS IN YOUR LANDSCAPES FOR MINIMALISTIC, ABSTRACT IMAGES."



© Channing Benjamin

"NATURAL FRAMING IS A SIMPLE YET POWERFUL TECHNIQUE IN LANDSCAPE PHOTOGRAPHY COMPOSITION THAT HELPS INCREASE THE DEPTH OF YOUR IMAGE."



© Arpan Das

7 Keep it simple.

It's easy to get distracted when there's so much gorgeous scenery around you. Your goal should be to create a clear focal point by eliminating any distractions. For example, instead of always taking a wide shot, move in closer to your subject so everything else gets pushed into the background. That background will still give the viewer a sense of location, while also making sure it doesn't distract from the main subject.

8 Head out early.

Often the best light happens well before the sun rises or sets. It's best to arrive at your location to get set up and ready to shoot an hour or so before the actual moment of sunrise/sunset. At this time of day, it will be too dark for your camera's autofocus to work properly, so you'll need to use manual focus to ensure you get a sharp image. You can manually focus by using the Live View mode on your camera. That allows you to zoom into the area you want to focus on and ensures everything is tack-sharp. Once the focus is set, you can turn Live View off and leave your focus alone. In low-light situations, you can also use a slower shutter speed to make up for the lack of light instead of raising your ISO.

During these particular times of day, take many photos with various settings. Bracket your exposures using exposure compensation so that you can easily adjust the exposure up or down to fine-tune the brightness or darkness of the image. Also try to never shoot directly into the sun—look for subject matter that may serve as a natural filter, such as a tree, to offset the intensity.

9 Don't forget about panoramas.

Sometimes everything you want to capture in a photo can't fit in a single frame. Consider creating a vertical panorama consisting of multiple images. You'll need panoramic stitching software to carry out that final step.

10 When you're having trouble focusing on different elements in your image, focus-stack.

This is a way to manufacture a greater depth-of-field in one image by using multiple photos. Let's say you're trying to capture an up-close photo of icicles, with a mountain in the background that you also want in focus. Take a photo of the icicles first, then a second shot focusing on the mountain. Then you can combine the two images using software that's

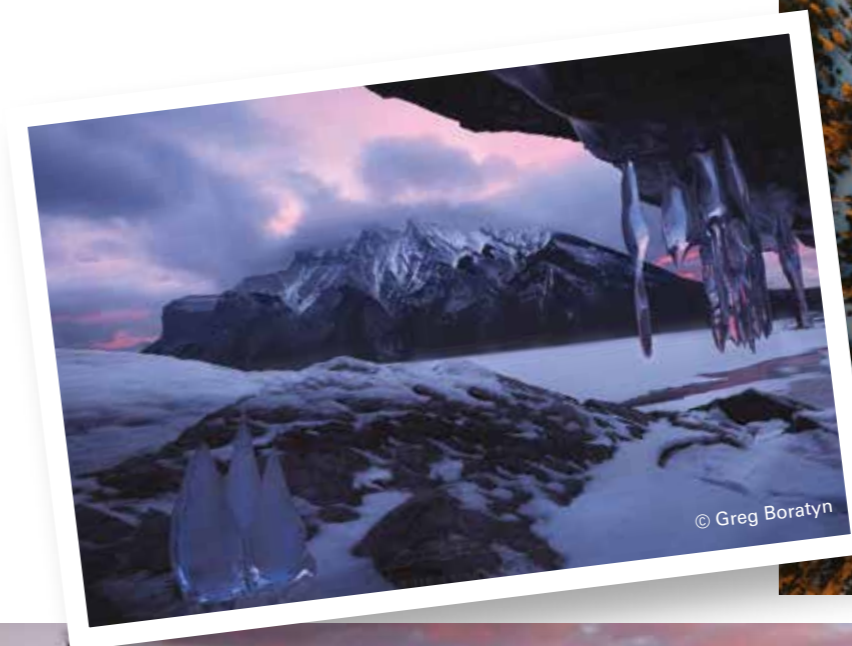
capable of focus-stacking to create a final result whose focus is sharp throughout the frame.

11 Keep an eye out for natural elements to help frame your photo.

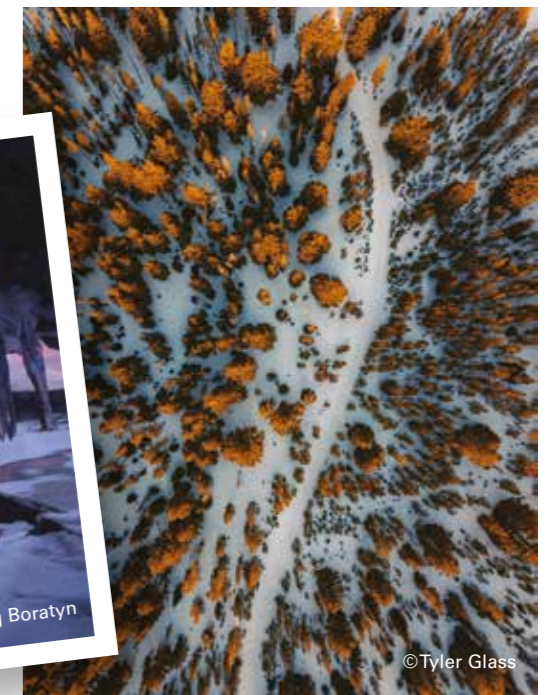
Natural framing—using tree branches or leaves, for example—is a simple yet powerful technique in landscape photography composition that helps increase the depth of your image. It will also guide the viewers' eyes directly to the subject. Framing can especially help if you have a compelling subject without a strong foreground in front of it; without proper framing, an image like that can prove boring.



© Aim Lorejas



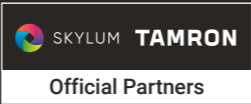
© Greg Boratyn



© Tyler Glass



© Cecil Holmes



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ENHANCE / STYLIZE

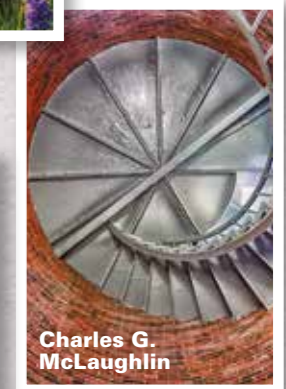
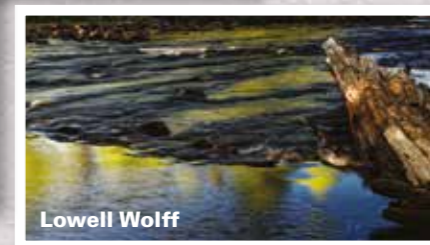
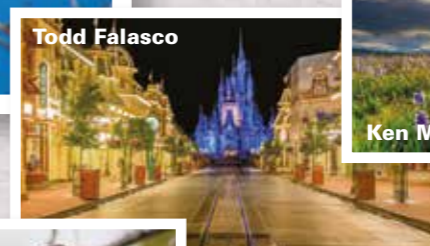
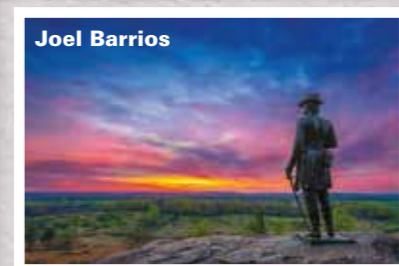
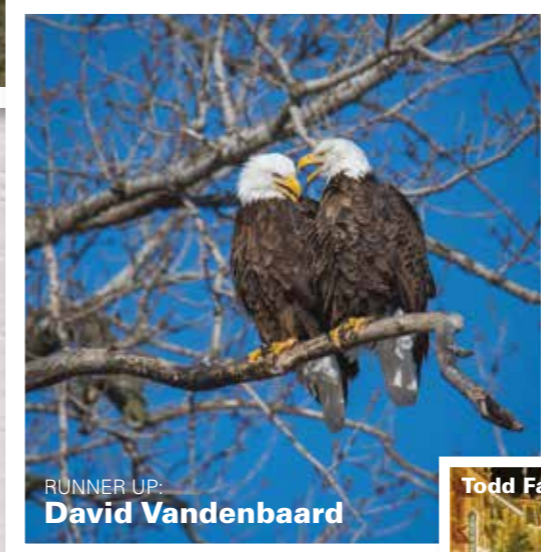
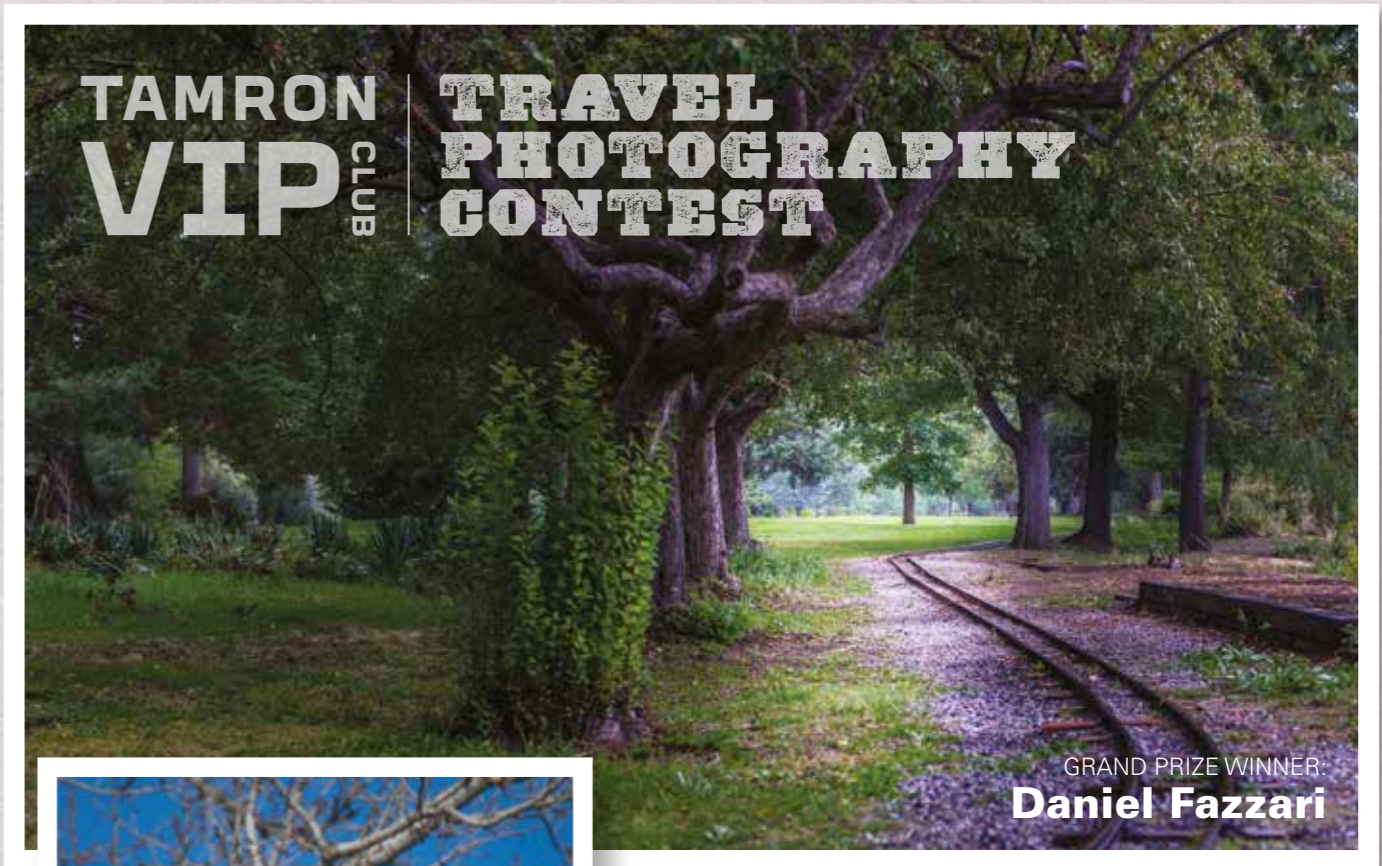


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©ROBEWOOD

EXPERIENCE THE NATIONAL PARKS

There's always more to learn

By Mikaela Ruland

F eet stamp the ground, hot breath is blown on frozen fingers, coffee steams as thermoses are opened

Then, suddenly, the first sunbeams break past the horizon. Shutters click as instructors hustle around, giving advice. Celebratory exclamations are heard as someone gets “the shot.”

Every year, photographers of all levels join National Park Trips Media and Tamron in national parks to photograph beautiful sunsets, the Milky Way against inky skies and, of course, stunning sunrises on both overnight and four-day workshops.

“No matter how far along we are in our photography journey, there’s always more to learn,” muses Tamron instructor, Erica Robinson.

Bill Nylander agrees; last year he attended four workshops. What keeps him coming back?

“There’s always a reason not to get out of bed – these workshops force me to.” He says, “Night photography especially is hard to do alone. You want to make sure you know what you’re doing before you’re in the middle of nowhere trying to figure out your settings.”

At these workshops you’ll learn from the pros, get to test Tamron’s state-of-the-art lenses and walk away with a new appreciation for our incredible national parks – and a full SD card.

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.



JOIN A NATIONAL PARK PHOTOGRAPHY WORKSHOP THIS YEAR

ZION AND BRYCE CANYON NATIONAL PARKS, UTAH
June 4–7



GRAND TETON NATIONAL PARK, WYOMING
Aug. 27–30



ROCKY MOUNTAIN NATIONAL PARK, COLORADO
July 1–2



YELLOWSTONE NATIONAL PARK, WYOMING
Aug. 31–Sept. 1



OLYMPIC NATIONAL PARK, WASHINGTON
July 16–19



THE WILD ANIMAL SANCTUARY, KEENESBURG, CO
Sept. 20



GLACIER NATIONAL PARK, MONTANA
July 30–August 2



SAGUARO NATIONAL PARK, ARIZONA
Oct. 27–28



Sign up at nationalparktripsmedia.com/workshops

“NO MATTER HOW FAR ALONG WE ARE IN OUR PHOTOGRAPHY JOURNEY, THERE’S ALWAYS MORE TO LEARN.”

WHAT TO PACK: ESSENTIAL GEAR FOR A NATIONAL PARK WORKSHOP

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 for night skies photography and any movement can make your images blurry,” says Costantini.



WIDE LENSES:

- SP15-30mm F/2.8 Di VC USD G2
- 17-35mm F/2.8-4 Di OSD
- 10-24mm F/3.5-4.5 Di II VC HLD

A DYNAMIC DUO HITS THE DEEP SOUTH

Looking for the perfect lens combo for travel? David Akoubian put the **Tamron 17-35mm** and the new **35-150mm** lenses through their paces in Charleston, SC.



35-150mm (35mm), F/3.5, 1/1600th sec., ISO 100

When David Akoubian heard a new Tamron zoom lens was on the horizon, his interest was immediately piqued. The more he heard about the 35-150mm F/2.8-4 VC lens (coming this Spring), the more it sounded like it would be the perfect complement to his 17-35mm F/2.8-4 Di lens. "That lens combination was being billed as ideal for event or portrait photographers, but to me, they also sounded terrific as a travel duo," David says. "With its focal-length range, close focusing capabilities, fast autofocus, and Vibration Compensation (VC) image stabilization feature, the 35-150mm immediately appealed to me as a lens that could handle almost every type of image I could possibly take during my travels. The 17-35mm, meanwhile, would supplement that lens with just a few extra millimeters for when I wanted to shoot architectural photos or wide-angle landscapes."

The 35-150's dual processors help keep everything running smoothly. "There's one processor dedicated to the VC and another one for the focusing, which means one processor isn't being overly taxed," David says. Another draw for this pair of Tamron lenses: Both are extremely compact. "It's important for me to keep everything streamlined and sparse when I'm traveling; I use a shoulder bag that has room for one camera body with a lens on it, plus an extra lens," David says. "With the 17-35mm and 35-150mm lenses packed inside, I still had extra space." And together they weigh less than 3 pounds.

35-150mm (35mm), F/11, 1/50th sec., ISO 100



17-35mm (17mm), F/8, 1/500th sec., ISO 100

"THE VIBRATION COMPENSATION ON THE NEW 35-150MM REALLY CAME THROUGH, EVEN ON A CHARTER BOAT THAT WAS ROCKING BACK AND FORTH. ALL OF MY IMAGES WERE SUPER-SHARP."

David and fellow Tamron tech experts Ken Hubbard and André Costantini headed down to Charleston, SC, in January to put the lenses to the test in tandem. They visited Boone Hall Plantation (one of America's oldest estate farms), sauntered around surfing hot spot Folly Beach, and took a boat tour on a 50-foot sailing yacht called Fate, courtesy of Charleston Sailing Charters. "We took a two-hour late-afternoon cruise around Charleston Harbor, including sailing by Fort Sumter," David says. "The boat came with a captain and first mate, who's the young woman you see in one of the images here."

The photographic goal for David's day on the open air was to play the role of Charleston tourist while testing the capabilities of the new 35-150mm, with an assist from the 17-35mm. He especially wanted to capture photos of the Arthur Ravenel Jr. Bridge, one of the longest cable-stayed spans in North America. "The captain of the boat went out with us after our cruise and told us that a big thing the locals like to do on their charter boat tours is wait until the boat is right under that bridge, then yell so they can

hear the echoes, which apparently the bridge is famous for down there," David says.

This is where David was able to first witness the 35-150mm's versatility. "When we went under the bridge, I was literally lying flat on the top of the boat, shooting straight up at 35mm," he says. "The same for when I took a photo that showed the contrast of the white sails with the blue sky. Then I spotted André 'steering' the boat (the boat was actually on autopilot at that point), and all I had to do was lean over from my position and zoom in to 150mm to capture him hard at 'work.'"

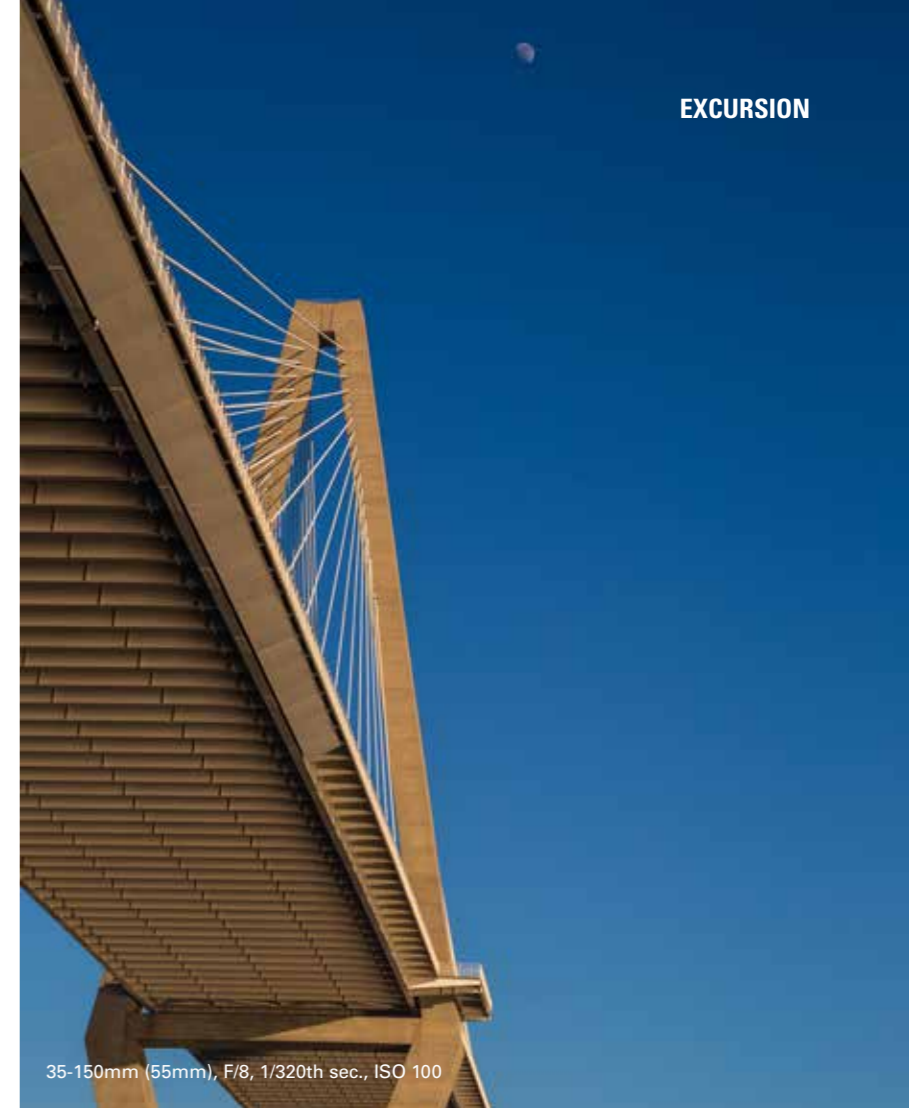
David expected (and wanted) movement on the boat so he could see how well the 35-150's Vibration Compensation (VC) feature performed. "There was just enough motion to produce a constant, steady, slow rocking as we sailed, and we'd move even more when the crew would turn the boat into the wind," he says. "As you can see from my images, the VC really came through—all of my photos are super-sharp."

In fact, the VC worked so well that

David sometimes felt disoriented. "With the VC, when I was looking at the scene through my lens, I didn't get the feel of the boat pitching at all," he says. "After taking a picture, where everything seemed steady, I'd look back at everything with my own eyes and actually feel a little off-balance. I had to make sure I was always sitting down or leaning against a mast or railing to stabilize myself for that reason."

A day on the water was also the perfect opportunity to test the anti-reflective coating on the 35-150mm. "As the day came to a close and the sun started setting, I purposely shot directly into the sun as our boat headed back to port to see how well it handled flare," David says. "In my one image here, the one with the sunstar through the mast, there should be flare somewhere off to the right, which would be the reflection of the light hitting the sensor and back out the lens. You can see there isn't any."

David swapped out the 35-150mm for the 17-35mm for one of his riskier photos (don't try this yourself). "I had to crawl through the rope barrier to perch on the anchor hanging outside of the boat to take this photo of Ken, who was videotaping me from the other end of the yacht," he says. "It was only when I got up that Ken realized I'd just been hanging right over the water, with nothing to catch me."



35-150mm (55mm), F/8, 1/320th sec., ISO 100

35-150mm (150mm), F/4, 1/250th sec., ISO 100



About 30 minutes from Charleston lies Folly Beach, or what the locals call "the edge of America." David headed there with both lenses one morning for sunrise, tapping into the 17-35 first for a wider-angle shot to capture the reflection of the sky in a tidal pool in front of the pier. "This was an instance when I definitely wanted to use the 17-35 so I could go just a little wider and capture that gorgeous light on the left," he says.

David switched to the 35-150mm underneath the dock to once more see how well that lens performed. "All of the images I took at Folly Beach were handheld," he says. "I didn't take a tripod at all, because I was completely relying on the Vibration Compensation, which came through like a champ here. I also took this photo purposely at 35mm because I wanted to see how it handled the straight lines on the side of the image, which it did with minimal, if any, distortion."

The versatility of the lens was evident for a parting shot David captured as he left the beach. "I noticed all of those birds just hanging out on that rooftop, with that golden glow of the sunrise silhouetting them," he says. "All I had to do was zoom in to 150mm to capture the shot from where I was standing."

On both the Fate and at Folly Beach, David kept an eye on how the new 35-150 endured the elements. Thanks to its fluorine coating and weather sealing, the lens didn't disappoint. "When it started to fog up, and when I was done shooting, I simply took a piece of cotton cloth, wiped off the outer side of it, then wiped off the front," he says. "That was all I had to do. This lens definitely stood up to the sea spray."

ABOUT: DAVID AKOUBIAN



David has been photographing for about 40 years and working as a nature photographer since 1993. He specializes in the grand and micro landscape. Having learned his craft from some of the legends of the nature field, his work is the combination of "old school" technical and draws the compositional aspect from his days training as an illustrator. David has been an instructor for 20 years as well, sharing his love and knowledge of photography and nature with students and camera clubs. David's work has been featured in galleries, calendars, magazines and textbooks.



35-150mm (150mm), F/22, 1/1600th sec., ISO 400



17-35mm (17mm), F/4.0, 1/30th sec., ISO 200

"THE 17-35MM LENS GIVES ME THAT EXTRA FEW MILLIMETERS FOR ARCHITECTURAL PHOTOS AND WIDE-ANGLE LANDSCAPES."



17-35mm (17mm), F/2.8, 1/200th sec., ISO 400

35-150mm
F/2.8-4 Di VC OSD



17-35mm
F/2.8-4 Di OSD



24-70mm (24mm), F/2.8, 1/250th sec., ISO 320

ADDICTED TO LOVE

Scott Stockton has always been a sucker for romance. Now he gets to document it for others with his trio of Tamron lenses.

Scott Stockton didn't have a girlfriend for a long time growing up—a fact he concedes is a "little embarrassing," but one that drove him to start watching rom-coms and, eventually, to begin a career as a wedding photographer. "I got in deep with *Notting Hill*, *You've Got Mail*, basically anything with Tom Hanks and Meg Ryan," he says. "I've always been a sucker for love because of that. Even now, all these years later, I'm obsessed with Hallmark movies."

He did eventually find love himself, got married, and had kids, and it was at that point when photography seriously piqued his interest. "It's funny, because I was an Army brat who grew up in Germany, surrounded by all this amazing scenery, but I never had the urge to

pick up a camera," he says. "Shortly before I had kids, I did start taking some landscape photos, but then once the kids came along, my whole world changed. I became obsessed with photography and did everything I could online and in person to learn all I could about it."

Through word of mouth, Scott and his wife started taking pictures locally of families and kids, until Scott's wife's best friend got engaged. "She asked if I could do her engagement shoot, and I soon started photographing other couples as well," he says. "Everything felt right. It took me until my mid-30s to find my passion, and romance and photography was it."

The lenses he pulls out on the big day are what he calls his must-have trinity:

the Tamron SP 15–30mm VC wide-angle, the SP 24–70mm VC G2, and the SP 70–200mm VC G2. "The 70–200 is the lens I use the most," he says. "Its sharpness is second to none, and I love the compression I can get at the 200mm end. I'll typically use the 24–70 for group shots, while the 15–30 I break out when I'm in tight quarters or when I want to get a little more creative. The Vibration Compensation (VC) feature on all three is so crucial for me, especially because I shoot in a lot of low-light venues like churches. Plus I drink a lot of coffee, so my hands are always shaking."

Another reason Scott has opted for the Tamron G2 lenses: their ability to stand up to the weather and other abuse. "Wedding photographers are often in heavy time crunches," he

"A SENSE OF PLACE VIA AN ESTABLISHING SHOT IS ONE OF THE FIRST PHOTOS I TRY TO CAPTURE. FOR ME, THAT USUALLY MEANS A BIG, GRAND SHOT WITH THE COUPLE SMACK IN THE MIDDLE."

says. "Sometimes you'll take a lens off, place it on the concrete, bang it on a tough surface, or set it on wet or damp ground. I need lenses that can survive the elements, as well as other bumps and bruises along the way. In terms of durability, the Tamron lenses beat out other lenses I tested in that respect."

Read on for more insight into Scott's wedding work, and how he draws from his deep love of romance to capture his emotional images.

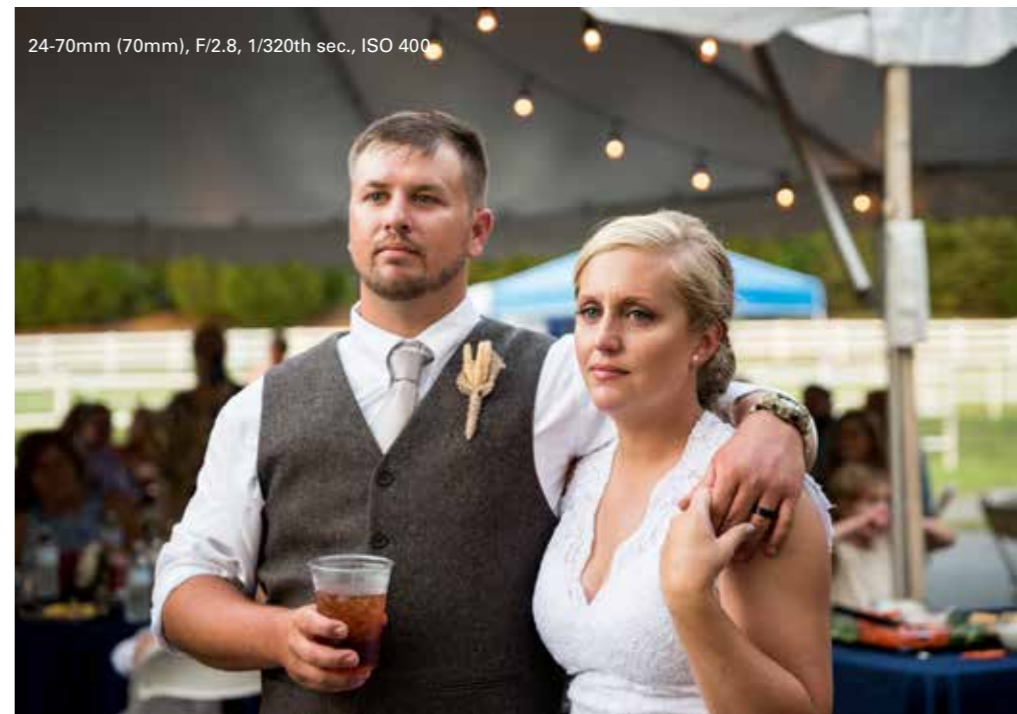
Do you have any mentors who've inspired you?

Stockton: I was plugging away for a while, trying to achieve certain things with my photography, when I saw the work of Elmer Escobar, a photographer out of California. Even though I mainly use natural light, I've been incorporating flash into my work more, and I saw his work did the same. I reached out to him, not expecting much of a reply. Not only did he start writing back, but he'd also record himself in videos using flash to show me how he did it. We're pretty much best friends now and talk several times a day. And that's the way I want to go forward: If a photographer reaches out to me with a question, I want to help them the way Elmer helped me.

What were some mistakes you made early on when photographing weddings?

Stockton: One of my biggest errors, which I only recently rectified, was that I spent too much time on details like the rings, shoes, and dress. I did this for probably my first 10 or so weddings. I would spend 45 minutes photographing this stuff, then realize I missed some better moments, like maybe the bride and her mom getting ready together. So yes, those detail shots are important, but you need to have an action plan so you can knock them fast.

You also want to try to find detail shots that stand out. One of my favorite dress photos, shown here, was taken at the

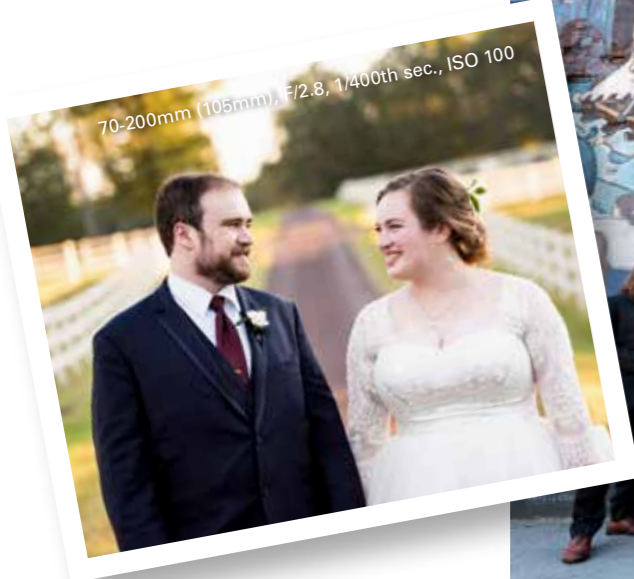


24-70mm (70mm), F/2.8, 1/320th sec., ISO 400



15-30mm (15mm), F/2.8, 1/200th sec., ISO 800

PHOTOS: SCOTT STOCKTON



70-200mm (105mm), F/2.8, 1/400th sec., ISO 100



15-30mm (15mm), F/2.8, 1/1250th sec., ISO 250

Vineyards at Betty's Creek. My goal was to get the room dark enough so that the window light would naturally illuminate the dress like this. It makes the dress stand out so beautifully.

Now that you're more established, how would you define your style of wedding photography?

Stockton: I'm trying to capture that feeling of romance I love, those special moments that tell the story of the day. I also want to pull out the couple's personality. About 80 percent of the shoots I do involves playing games with the bride and groom and giving them prompts so they engage with each other. That results in the most natural emotion.

Do you shoot solo?

Stockton: My wife is usually my second shooter, which makes the wedding day even more fun. I'll include additional assistants who want to help, on occasion—that whole paying-it-forward thing I mentioned earlier. I'll tell them to bring their cameras so they can take pictures for their own portfolios. I just lay down a few basic ground rules, like telling them to hang back for a bit during the ceremony until my wife and I get everything we need. Then they can have their crack at it.

How important is it to get to know the couples before their big day?

Stockton: Meeting with the couples in advance to find out what they like, or how I think they're going to react on the wedding day, offers me important clues on what types of pictures to shoot. Like the photo of the bridal party in front of that huge wall mural. That was taken in downtown Charlotte, North Carolina, in front of the bride and groom's favorite bar, which they'd told me about at one of our planning sessions. They really wanted some pictures taken there. I also did some interior photos, like the bride getting toasted by her bridesmaids (I had to use the 15-30mm for that photo). The sad thing was, because the bride didn't have her purse on her, the bar wouldn't serve her a drink on her own wedding day.

I also predicted I might get a certain type of shot like the one of the bride and groom you see here, where you can spot a single tear on the bride's face. I knew she was going to cry a lot on her wedding day, because all through the engagement, as she would think about things, she'd get emotional. This particular photo was taken while her sister was giving a speech, so I knew the tears would probably fall, and I was ready.

What kind of backgrounds are you looking for?

Stockton: A sense of place via an establishing shot is one of the first photos I try to capture. For me, that

usually means a big, grand shot showing the entire scene, with the couple smack in the middle of the image. I've been told I should stick to the rule of thirds or other classic photography rules, but like I always tell my wife and kids, for anything you want to do in life, just do what makes you happy. And I realized early on, back when I was following the "rules" more, that I'd have someone tell me to do something one way one day, then a different way the next day. I finally realized I liked the way I do things, and it turns out other people do, too.

An example of that establishing photo is the couple standing in front of the barn. It's not every day where I'll see a sky like that, where it looks like a jet just streamed by. As soon as I saw that, I knew I wanted to get a silhouette by blasting flash onto the back of the barn. In post, all I did was bring up the saturation a bit so I could make the sky a deeper blue.

Talk about composition and keeping your perspective fresh.

Stockton: I'm a fan of so many amazing photographers, and I think it's important to keep looking at what others are doing. By staying on top of people out there who are killing it, or taking classes, you keep learning, which stokes your creativity.

I also compile a shot list before every wedding, which consists of photos I

might want to experiment with on the big day. That list is necessary, because I'll sometimes get so caught up having fun with the couple that I'll forget about those "wish" shots I wanted to capture.

In my wedding photos, I'll often try to place something in the foreground, like tall grass or another natural element, that I can blur out when I'm taking pictures of the couple. Sometimes that foreground element can even be other people. The photo you see here of the couple kissing as the bridal party looks on is an example of that. Instead of taking a picture of the bride and groom kissing through leaves or some other framing, my wife and I thought it would be fun to create a "tunnel" of the bridal party and shoot right through them, so they're blurred out while the couple remains sharp. I try not to repeat too many types of photos among weddings, but any time I can pull off the "tunnel of love," I do it.

Sometimes I'll stumble upon a POV accidentally. The photo of the little girls staring up at the wedding dress is an example of that. These girls were all sitting on the floor looking at the dress, and I thought it would make for a great behind-the-scenes story. I stood behind them with the 24-70 and got real low, so I could show the dress looking larger than life, just as they were seeing it.

How do you weave the couples' backstories or personalities into your photos?

Stockton: Take the couple standing at the front of the country lane, for example. Those two are really special: They were high school sweethearts. So I wanted to capture that sweetness between them. The same with the photo of the bride with the bluish-green hair being lifted by the groom, which we took at the Anne Springs Close Greenway, a nature preserve near Charlotte. The main thing I knew about these two is that they're both huge gymgoers and very into fitness. I told the groom, "You know, you're built like a brick wall. We need to get a shot of you lifting her up in the air." Which he did, with ease.

Do you ever do anything with the couple that might seem unconventional?

Stockton: I'll bring them outside when maybe other wedding photographers won't. The couple you see here kissing under the umbrella got married

PHOTOS: SCOTT STOCKTON



24-70mm (24mm), F/2.8, 1/800th sec., ISO 200

"DETAIL SHOTS LIKE THE RINGS AND THE DRESS ARE IMPORTANT, BUT YOU NEED TO HAVE AN ACTION PLAN SO YOU CAN KNOCK THOSE OUT FAST. OTHERWISE, YOU MIGHT MISS SOME BIGGER MOMENTS."

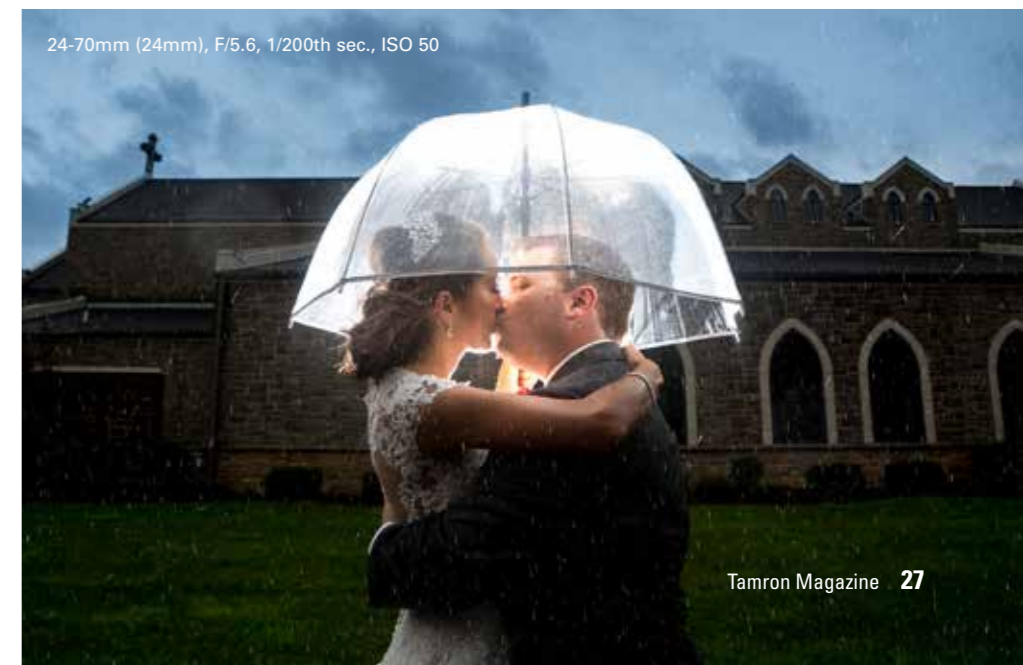


SP 15-30mm F/2.8 Di VC USD G2

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

SP 70-200mm F/2.8 Di VC USD G2

24-70mm (24mm), F/5.6, 1/200th sec., ISO 50





24-70mm (24mm), F/2.8, 1/1250th sec., ISO 500

right as Hurricane Florence hit North Carolina, and the bride was worried she wouldn't have any good outdoor shots to commemorate the occasion. It was rainy and windy that day, but I let the bride and groom know during the reception that as soon as the weather died down a bit, we were going outside. My idea was to place them under a clear umbrella and backlight them, so we could freeze some

of the light rain that was still falling and also illuminate the couple so they popped from the background. To be able to give her this shot and make her happy meant everything to me.

How do you handle photographing larger groups?

Stockton: Just like with the couples themselves, I want to elicit as natural a

reaction as possible. What's interesting about family shots is that the moms, dads, and grandparents don't tend to like the more spontaneous, carefree photos—they want old-school, traditional poses, so that's what I'll typically do for them.

The bridal party is another story. By the time we get to taking the full party's pictures after the ceremony, they've usually had a drink or two and are letting their hair down. I can have more fun with them. If it's the groomsmen, for example, I'll watch them for a while and gauge what kind of group it is. If they've been ribbing each other all day, I'll say, "OK, go ahead and give me your best impression of the groom." I'll get their impressions, and lots of laughter, but a natural kind of laugh. That genuine reaction is much better than a forced one.

Tell us about your post-processing routine.

Stockton: That's evolved quite a bit. I used to be a super-heavy touch: I'd have a wedding gallery with 1,200 pictures and end up taking them all into Photoshop. I was trying to do everything too perfectly, and it was time-consuming. I started talking to other pros, though, and now I do the majority of my edits in Lightroom.



24-70mm G2 (45mm), F/2.8, 1/1250th sec., ISO 320

ABOUT: SCOTT STOCKTON



Whats up gang, my name is Scott and my goal is to tell peoples stories. For as long as I can remember, I've always been addicted to love. As a kid, my favorite movies to watch were romance and romantic comedies. Tom Hanks and Meg Ryan were larger than life to me as I had "Sleepless in Seattle," and "You've got mail" playing on repeat. Whether you're in love with someone or you're just watching others in love, it does something to you. The happiness I get from being around a couple in love is unlike any other feeling I've ever experienced in my life. Being a photographer that captures the emotions of love is truly my calling, and I plan on capturing special moments of love for the rest of my life, God willing.



70-200mm (200mm), F/2.8, 1/1000th sec., ISO 400

I'll only bring photos into Photoshop if it's a really grand picture, or if I want to do more intense work, like smoothing a bride's skin for a close-up.

Another thing I've incorporated into my post-wedding workflow is to go through all of the images the night of the wedding. Sifting through thousands of pictures to pick out the best ones is usually the hardest part for me, and starting the entire process the next day, when you have that post-wedding "hangover" and your back hurts, is overwhelming. If I force myself to sit down that night and get the culling done,

then the next day I can spend more time actually editing the photos, which is more fun.

Going forward, I've even been thinking of outsourcing the editing. I have two kids who are my whole world, so I want to spend as much time as I can with them. If I can find an excellent editing house, I'll be able to just take the pictures, cull them, ship them out to my editing house, and then go play with my kids. That's the healthy work/life balance I'm striving for next, which would be the best of both worlds to me.

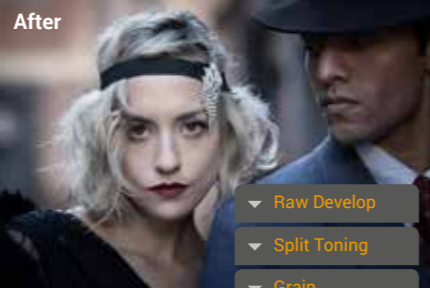


70-200mm (200mm), F/2.8, 1/1000th sec., ISO 250



Images by Jay P. Morgan

Jay P. Morgan's photos are made possible by his imagination. They're made perfect by his Tamron lenses and Skylum's Luminar software.



Pro-level RAW editing made fast & easy.

- ▼ Raw Develop
- ▼ Split Toning
- ▼ Grain
- ▼ Soft Glow

my go-to lens for any type of lifestyle images," he says. "The superb optical quality of these lenses lets me achieve my creative vision at each shoot. Then, once that shoot is over, I turn to Luminar, which offers me the precise fine-tuning I need to bring my photos to the next level."

Luminar allows Jay P. to wield the power of the software's RAW Develop engine for precise editing. "When I bring in a RAW image like this 'gangster couple' photo, which I shot with the 70-200, it displays a Professional Workspace for me," he says. "I'll make all of my initial corrections in Luminar's RAW Develop filter but then start adding layers and other filters. In the case of this photo, I played with the split-toning, added in graininess, and opened up my female model's face by brushing in some glow."

"Unconventional" and "bizarre" are just two adjectives used to characterize the work of Jay P. Morgan, a commercial photographer and film director in Southern California who also runs the Slanted Lens website, serving up photo instruction, tips, and photo tours. Jay P. self-describes on his own website as "a cross between Norman Rockwell and 'The Far Side.'" His elaborately staged, visually arresting images have been commissioned for more than 20 years by such major clients as McDonald's, Paramount, and Disney, among others.

Jay P. relies on a powerful pair to flawlessly execute his imagery: his suite of Tamron lenses and Skylum's Luminar photo-editing software for amateur and pro photographers. "Right now I'm using the Tamron SP 85mm F/1.8 VC (one of the best portrait lenses out there), the SP 24-70mm F/2.8 VC G2, the SP 15-30mm F/2.8 VC G2 wide-angle, the 28-75mm Di III RXD, and the SP 70-200mm F/2.8 VC G2, which is



"After achieving my creative vision with the stellar optical quality of my Tamron lenses, Luminar offers me the precise fine-tuning I need to bring my photos to the next level." — JAY P. MORGAN

Being able to create monochrome masterpieces in Luminar is also a big draw for Jay P., who recently turned the software's power onto a photo he took of his neighbor, Isidro, with the Tamron 85mm. "I wanted to do a black-and-white conversion," he says. "However, you can often lose control in how some of the colors play out. The filter controls within Luminar allow me to more effectively manage that process. I wanted the black-and-white version of Isidro to be more on the sepia side than a greenish tone, which I was subtly able to do within Luminar's Black & White Workspace," Jay P. notes.

Jay P. recently headed to White Sands National Monument in New Mexico, where he tapped into the Tamron 28-75mm. Here's where Luminar's AI-powered tools such as AI Sky Enhancer and Accent AI came into play. "Basically, the technology will look at your picture of a sky and know automatically how to make that sky look better, based on other sky photos it has learned from," Jay P. explains. "In just seconds, you can use the Accent AI 'smart' slider to make all of your color, tone, detail, and depth adjustments at once. Then you can go in and tweak a bit, according to your preferences. I love that level of flexibility."

Once he's perfected his image, Jay P. can create a Luminar Look based off of his adjustments that he can then use for similar photos. "It's a big time-saver," he says. "I simply name and save the Look and it stays in my 'Favorites' until I'm ready to use it again, making whatever adjustments I need to for that new image."

The Luminar editing process can be as simple as using the one-click Looks for an instant result, or move all the way to more advanced options such as layers, masking, and brushes for more selective editing. "On the original White Sands photo, there was something on my sensor that appeared as a big dot right in the middle of the image," Jay P. says. "The Clone Stamp tool quickly cleaned it up."

Jay P. often takes advantage of Luminar's Dodge & Burn filter, which allows photographers to selectively darken or brighten areas in their image with a brush. "This is a fabulous tool that reminds me of when I used to dodge and burn in the darkroom," he says. "In my White Sands photo, it was too bright on the horizon on the left-hand side of the frame, so I burned down a bit there using that tool; I also darkened the mountains slightly to add more depth."

For a late-autumn photo of the Court of Patriarchs trail in Zion National Park, also taken with the Tamron 28-75mm, Jay P. headed out at 4 a.m. to nab a prime shooting spot by sunrise. "The rain broke just enough so that when the sun came up, we witnessed this incredible luminance in the sky," he says. The 28-75 allowed Jay P. to capture the scene in all its sharp vibrancy, which he then enhanced with Luminar. "I made some tonal tweaks and brought the highlights up in the mountains using the Advanced Contrast filter, and I sharpened everything in the scene slightly with the Details Enhancer," he says. "I also made the clouds more dramatic by using the AI Sky Enhancer."

Besides the workflow benefits that Luminar offers, Jay P. appreciates the ease of mind at never having to worry about getting an expiration notice for the subscription-free software. "Photographers will like that they can use Luminar as a stand-alone or incorporate it into their existing workflow as a plug-in," he says. "I can't wait to see what I'll do next with my Tamron lenses and Luminar."



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DAVID HONOR



Veteran Chicago photographer, Dave Honor, has been a creative force in the Midwest for over four decades. With a professional career that has spanned photo journalism, advertising, and fine art, Dave continues to rediscover magic within photography.

A world traveler on assignments for newspaper and magazine clients, Dave has shot his way through the British Isles and Europe over to Northern Africa and back again through the Caribbean and Mexico. His experience landed him at the prestigious Leo Burnett Company as the in-house photographer on major clients Marlboro, Johnny Walker and Disney among others.

"I love creating images that capture a split second in life"



SP 45mm F/1.8 DiVC USD





150-600mm (420mm), F/6.0, 1/500 sec., ISO 400



70-200mm (200mm), F/2.8, 1/320 sec., ISO 1000

"THE LEGACY I WANT TO LEAVE IS A BODY OF WORK THAT IGNITES A SENSE OF WONDER AND CURIOSITY."

Fill the frame for an up-close-and-personal portrait.

There are definitely times when you'll want to create a more intimate image. I do this by filling the frame. That could mean a straight-on portrait, or it could involve a detail shot of an animal that may not even include the face. Get creative with your framing and focal point.

Concentrate on facial expressions.

One of my favorite ways to engage the viewer is through eye contact. It can take an image from OK to amazing by offering a real sense of connection to the animal. It doesn't always have to be direct eye contact, though. Take the photo you see here of the leopard, for instance, gazing with its eyes slightly averted. You still get that sense of connection, all while also having a sneaking suspicion there's something interesting happening just over the photographer's shoulder.

Work in the animal's routine.

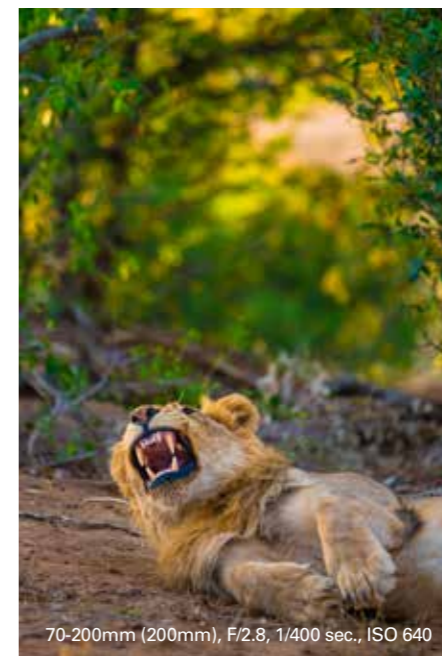
Documenting wildlife behavior furthers sense of story and is one of the reasons I also love filming so much. You can achieve this in photography by "freezing" behavioral moments that will intrigue viewers and prompt them to wonder what's coming next. This doesn't always have to be animals in full flight mode, either: Something as simple as an animal in mid-step can give that feeling of action and movement.

When the sun starts to set, go for the silhouette.

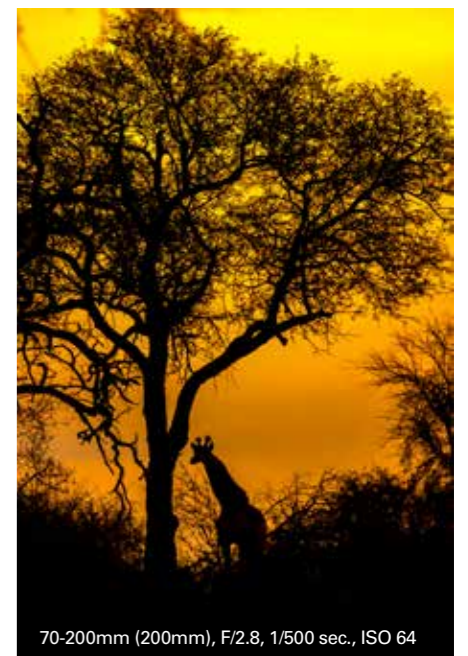
There's something so pure yet mysterious about silhouettes. They also offer the ideal opportunity to keep shooting once the light gets low. To create them, you need a background that's brighter than the foreground. This often means getting as low as possible so your subject has as much sky (or even light reflecting off water) behind it. Then, intentionally underexpose your image for a rich background and solid black subject. I also like to play with my white balance to highlight colors in the sky that come out of warm sunsets.



150-600mm (340mm), F/6.0, 1/800 sec., ISO 400



70-200mm (200mm), F/2.8, 1/400 sec., ISO 640



70-200mm (200mm), F/2.8, 1/500 sec., ISO 64

WALK ON THE WILD SIDE

With her Tamron **SP 70-200mm VC G2** and **SP 150-600mm VC G2** lenses, Shannon Wild crafts intimate portraits that merge her subjects' behavior with their environment.

Fifteen years ago, Shannon Wild was a designer and art director living in Australia. Then, her career took a swerve: She decided to start photographing wildlife. "I always had a strong passion for animals and a desire to be around them," she says. "I was able to fulfill that desire and indulge my creativity by taking up photography. I didn't study formally: Instead, I went out, practiced, made mistakes, and learned along the way. Eventually I was able to leave my job and focus full time on animal photography."

Her business started out concentrating on pets, then transitioned to photographing wildlife. "I also then started filming; the bulk of my work these days is wildlife documentaries," she says.

Shannon, who relocated to South Africa more than five years ago, describes her photographic style (as evidenced here in her images from South Africa's Kruger National Park) as vibrant and minimalist.

"I achieve this by shooting as shallow as possible to make my subjects pop and the background fade into a gorgeous bokeh," she says.

Shannon almost always shoots handheld when she's doing stills, and her Tamron SP 150-600mm VC G2 and SP 70-200mm F/2.8 G2 lenses are the indispensable tools she needs when she's in the field. "I don't like being restrained by a tripod or monopod," she says. "With that in mind, I gravitate toward lightweight lenses and love zooms for the flexibility they provide, as I'm constantly recomposing my shots. I often can't change position physically, especially when I'm shooting from a vehicle or a boat, so being able to zoom from one position provides me with a variety of composition options."

Her line of work leads to constant travel, and she's rarely in one place for long. "I work throughout Africa and also spend a lot of time in India, Southeast Asia, the US, and even the Arctic," she says.

For Shannon, the motivation to photograph wildlife is a simple one. "Animals make me happy, so I want to be around them as much as possible," she says. "The legacy I want to leave is a body of work that ignites a sense of wonder and curiosity, as well as a call to action to protect the beautiful animals we share this planet with."

PHOTO TIPS: WILDLIFE

Be mindful of how you'll incorporate the animal's environment.

Environmental images can offer the viewer a sense of place, as well as lend insight into the animal's habitat. It's another reason I love using Tamron's zoom lenses: They give me that flexibility so I can zoom out and work in the surroundings. Think carefully on your composition when including environmental elements. Make sure the elements you're including don't distract from your subject and the overall narrative, but rather complement them.



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

SP 70-200mm
F/2.8 Di VC
USD G2

ABOUT: SHANNON WILD



"Shannon is an Australian wildlife photographer and cinematographer based in South Africa working all over the world for clients such as National Geographic. She is also an ambassador for various conservation organizations and the founder of wild in africa jewellery, which helps raise money for conservation."

REVVED UP FOR THE RACE

Daniel Schenkelberg uses the Tamron **10-24mm VC HLD** and **SP 150-600mm VC G2** lenses to get down and dirty on the motorsports course.



He started out as a kid in California riding BMX bikes and skateboards. Now Daniel Schenkelberg is all grown up, but you can still find him down in the dirt—now with a DSLR and his Tamron lenses on the motorsports circuit. "Every shoot is different, even when I've photographed the exact same venue or site, and the supercharged pace of the sport really appeals to me," he says.

The Tamron 10-24mm VC HLD and SP 150-600mm G2 lenses allow Daniel to capture everything from wide shots of cars careening past the spectators to close-ups where you can actually see the facial expressions of the drivers behind the wheel. "What I want to do is capture images that no one else can," he says. "By using that 10-24 on my remote camera, for example, I can achieve angles that photographers using other lenses simply can't. And the sharpness of that 150-600, even on the 600 end, has blown me away. I love capturing the excitement of motorsports from all different perspectives, and with Tamron's lineup of versatile lenses, I'm able to do that consistently."

PHOTO TIPS: MOTORSPORTS

Protect your gear, and yourself.

Even with the moisture-resistant construction and weather sealing on Tamron's lenses, you still want to ensure your gear is protected. When I put my remote camera out, I always make sure there's an extra filter on my lens as a first defense. I also tape up every little gap, because I can't afford for any of that dirt and sand, which can be as fine as baby powder, to seep in there. Finally, I'll put my camera under a rain cover or garbage bag to finish things off.

As for prepping myself, I make sure I always have extra batteries and memory cards, water, and a reflective vest. Keeping myself safe also comes into play by using that 150-600 lens. Shooting motorsports can be a risky endeavor, but by standing way back and being able to zoom in using the longer end of the lens, I can capture images that are still really sharp, from a safe distance.

Adjust for speed and proximity.

It's critical to shoot in burst mode while panning so you don't miss any key moments. Although it will vary depending on how fast the car is moving and my

"I LOVE CAPTURING THE EXCITEMENT OF MOTORSPORTS FROM ALL DIFFERENT PERSPECTIVES, AND WITH TAMRON'S LINEUP OF VERSATILE LENSES, I'M ABLE TO DO THAT CONSISTENTLY."



10-24mm (10mm) F/8 1/2000th sec, ISO 400



150-600mm (77mm) f/2.8 1/2500th sec, ISO 50

distance from the vehicle, an ideal starting point for shutter speeds when you're panning with moving cars is between 1/25th of a second to 1/100th of a second. Play around to see how low you can take that shutter speed, because the lower you go, the cooler the effect is (especially if the car isn't moving terribly fast). I keep my ISO during the day at around 100 and typically shoot wide open, though if

there's a pair of cars in my frame, I'll stop down more to make sure that second car stays in focus.

Get your focusing settled ahead of time.

Because I come from a film background, I like to be able to control what I'm doing, so I shoot manual. There are certain instances where autofocus just isn't fast enough to catch the action. To



150-600mm G2 (309mm) F/5.6, 1/2000th sec, ISO 400



150-600mm G2 (256mm) F/8, 1/40th sec, ISO 50

help with focusing, I'll typically switch to AI Servo, or Continuous Servo, mode. I'll set my exposure, run out in front of the camera, focus on myself, then tape down the focusing ring nice and tight. Keeping things sharp while panning is also helped immensely by switching to the Vibration Compensation feature's Mode 2 on 150-600 lens, a mode specifically made for stabilization while panning.

Use the 150-600's zoom capabilities for optimal effect.

To me, the cars in front of my camera are like models in a portrait shoot. Sometimes I want to zoom in using the longer end of the lens, especially for close-ups where the cars are doing jumps or are about to land. Other times, I want to shoot wider, closer to the 150mm end, to show off not only

the vehicle, but also the setting and other elements of the landscape to establish a sense of place. In those cases, I'll often use the rule of thirds to compose the image. Depending on the environment I'm in, I'll often use framing, maybe with nearby bushes or other natural elements in the landscape.

Use a monopod to achieve more creative effects.

When I photographed the image of that car with the No. 957 on it, I decided I wanted to do some pan blurring. That vehicle was speeding along at probably 50mph to 60mph heading into the corner. To get that kind of blur and those straight lines when you're using a lens like the 150-600, while still keeping the car super-sharp, you can't handhold. A monopod is a necessity.

ABOUT: DANIEL SCHENKELBERG



Daniel is a recognized professional in the automotive and motorsports community.

His experience as a Photoshop specialist for the largest automotive e-commerce website has provided him a depth of expertise. His skills go beyond technique in capturing action and motorsports, as he assists many parts manufacturers with their product photography. His realm of creativity is anything but restrictive, and his background studying fine art brings a unique angle to his portfolio as he captures distinctive moments in time



10-24mm (10mm) F/10, 1/1000th sec, ISO 160

PHOTOS: DANIEL SCHENKELBERG

DOUBLE-EXPOSURE INSPIRATION

Greg Wickenburg uses the
Tamron SP 150-600mm VC G2
and **18-400mm VC HLD**
lenses to seamlessly merge
silhouettes with nature.

PHOTO: GREG WICKENBURG



18-400mm (400mm), F/7.1, 1/500th sec., ISO 800



150-600mm (600mm), F/6.3, 1/1600th sec., ISO 800

W When Greg Wickenburg was 17, his life changed dramatically: A car accident left him a C5 quadriplegic, paralyzed from the shoulders down, with only partial arm movement and no use of his hands, fingers, waist, or legs. Greg had always enjoyed photography as a spectator, and in the '90s he picked up a film camera in the hopes of launching a new hobby—but having to finagle the camera and other equipment was challenging. "I couldn't hold the camera right, couldn't change the settings myself, couldn't zoom in and out," he says. "It got so frustrating that I eventually just quit."

Flash-forward more than 20 years later, into a time when digital cameras and other technological advances have settled in to the imaging landscape, and Greg saw another opening to jump back into his long-lost passion. "Two years ago in December, I saw a picture of a double exposure online—a photo of a silhouetted face filled in with pink blossoms—and became inspired all over again," he says. "I realized that if I could do the double-exposure process in-camera and not have to mess around with Photoshop too much, this could be my path back into image-making."

That's exactly what Greg has been doing since, creating award-winning double exposures that merge silhouettes with wildlife and nature scenes (you can check out more of his work at www.gregwickenburg.com). "I've been mostly self-taught, and one of the first things I had to do was determine which cameras could do multiple exposures, since

they don't all do so," he says. "Once I got my Canon 70D, I went online and watched YouTube videos and tutorials to get up to speed on how to do them. After that, there was a lot of trial and error on my part, because you can't know how to piece the images together correctly until you actually do it yourself—it took a lot of practice on my part."

Early on in his double-exposure adventures, Greg found himself drawn to wildlife, which proves challenging to photograph, and which necessitated lenses that he could adapt to his unique workflow. "I can't change lenses while I'm out there, so I need versatile zooms that allow me to capture a variety of images," he says. "My power wheelchair can sometimes scare wildlife if I get too close, and I've also had instances when my wheelchair has become stuck in mud or gravel, so I need zoom lenses with longer reach so that I don't have to venture too close, or too far off the path."

Greg's two picks from Tamron: the SP 150-600mm VC G2 and the 18-400mm VC HLD. "The 18-400 is by far the lens on my camera most often, due to its terrific range," he says. "I can use it inside my home, in my yard, and when I travel further into my neighborhood. I'll often use that lens to take the first shot of my double exposures, which is typically a silhouette of a person. Then I'll tap into the 150-600 when I go out to take wildlife and nature photos and need a slightly longer reach."

The Vibration Compensation (VC) feature on both lenses is key for Greg's image-making process. "Even though my wheelchair is very heavy and I've got a great arm brace that holds the camera, my wheelchair is on air tires and still wiggles quite a bit," he says. "Without the Vibration Compensation, I'd always have to shoot at a super-high shutter speed. The sharpness I'm able to achieve with these two lenses is incredible."

Greg travels within a 5-mile radius in his Chandler, Arizona, neighborhood to seek out his photographic subjects, sometimes accompanied by his rescue dog, Roo, whom he's trained to be his service dog. "About 3 miles away from my home is a preserve for reclaimed water, but it's also a park of sorts where birds and other wildlife converge," he says. "I like to head out when it's warm out, because I'm often cold. My body has a hard time regulating its own temperature, so when I get really chilly, I'll head out to take pictures."

Greg's shooting setup is aided by two movable arms, attached to his wheelchair, in which he mounts his camera. "I have a Mount'n Mover system, which is an arm with shoulder and elbow parts that both swivel 360 degrees," he says. "I also have an Edelkrone WING, which is made more for panning. It's thicker and stiffer, so it doesn't bounce quite as much as the other arm." Greg uses a stylus to get his camera

settings right, then takes his pictures by putting the shutter cable in his mouth and pushing the button with his tongue.

His creations start with an initial silhouette, then a second photo to complement it. "One of my very first photos was one I took of Roo, my Papillon," he says. "Papillon means 'butterfly' in French, so after capturing a silhouette of Roo, I decided I wanted to merge him with a butterfly. That was the first picture I ever sold. Now, whenever I see something that seems to lend itself well to being a silhouette, I take it and hold onto it. Then, when I see another subject with interesting colors or textures, like the palm tree fronds or dead brush, that's the inspiration for my second photo."

How the process works: Greg puts his camera in "Multiple Exposure" mode, then shoots the first image (or he may have one from a previous session saved on his memory card). "I'll often have silhouettes of my niece or my dog just lying around, waiting for another image I can layer on top of that," he says.

Once he has the first photo in place, and the camera in "Multiple Exposure" mode, that picture shows up as a faint image on his Live View screen. "I simply line that image up with whatever picture I take next," he says. "That second picture only shows up on the dark areas of the first photo, which is why I prefer taking the darker silhouettes first. It makes it easier to fill in that way."

Greg's goal is to capture everything in-camera as much as possible. "I don't do a lot in the computer," he says. "Sometimes I have to do a bit of cropping, and every now and then, I'll have the computer do a color fix, just to brighten the image perhaps, but that's about it."

His next mission: to have a van fitted with a ramp and driving system so that, after more than three decades, he can drive again. A local services group will pay for the van conversions; Greg just has to provide the new van, which he's trying to raise money for on GoFundMe (www.gofundme.com/qe6wk5jg). "I recently took lessons and passed my driving test," he says. "It would be exciting to be behind the wheel again. Then I don't have to bug people to take me places. I can head out to take photos whenever I want to."



150-600mm (300mm), F/10, 1/640th sec., ISO 800



150-600mm (600mm), F/6.3, 1/1000th sec., ISO 800



18-400mm (64mm), F/14, 1/1000th sec., ISO 800



150-600mm (600mm), F/6.3, 1/1000th sec., ISO 800



18-400mm (400mm), F/9, 1/400th sec., ISO 1600



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

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

ABOUT: GREG WICKENBURG



I was born in Seattle and at the age of 17, I was injured in an automobile accident, paralyzed from my shoulders down. I can move my arms a little, but can't use my hands. In 2004 I moved to the Phoenix area. Due to my injury, I am very cold sensitive. I take photos by strapping a Computer Stylus to my hand, I am able to change settings via the Touch Screen, I use a Lens Shifter to adjust the Zoom Lens, and I hold the Shutter Cable in my mouth to take the photo. I love doing neighborhood wildlife and in-camera, double exposures.

Portrait taken by Bridgette Balmes

MY PROJECT FASCINATED BY FLIGHT

From butterflies and birds to man-made flying machines, Jeff Allen always has an eye to the skies in search of his next great image



28-300mm (300mm), F/5 1/500 sec, ISO200



18-400mm (400mm) F/14, 1/400sec, ISO 800

Some birds move faster than others – like hundreds of miles faster. The Air Force Thunderbirds and Navy Blue Angels are supremely skilled pilots whose technical skills are often demonstrated at air shows across the country. If time allows, scout the airshow performances on multiple days so you know what to expect.

A breezy morning meant none of those glassy reflections on the water that photographers all love. The abstract reflection adds visual interest to the image and could stand on its own if cropped as the primary image. In bright sunlight, position yourself so that the subject is against a dark background to create separation between the subject and the background.



I am someone who is very fortunate to have a career in the field that is also my passion. My photo journey has taken me through the worlds of sports, photojournalism, product, wedding and portrait photography. Each one helped mold my shooting style and complement each other often in unexpected ways. Yet when I need to have my perspective recharged, I always come back to nature. And that is probably because it's where I got my start with photography.

My first changeable lens camera was a hand-me down from my older brother when I was just a young teenager. It didn't take long for me to be hooked on photography and leave the watercolors and oils behind. In those days, many of my photographs were of the things I found on and around my parents' 20-acre farm nestled just under the foothills west of Denver. From the owls, swallows and foxes in the cottonwood grove to crop dusters and other planes flying in and out of the regional airport just a few miles north of our farm or the starry skies on a clear night, photogenic scenery was everywhere. It was a great environment to hone my early photographic skills with the camera and in the darkroom.

Whether I am on the road for work, driving my travel trailer and truck to some remote campground or wandering through a neighborhood park, I always am looking up to see what I can find in the sky. I have been fortunate to travel

PHOTOS: JEFF ALLEN

the United States on assignments and sometimes just because. Some of my best adventures (and favorite images) happened because I simply wondered where a road went and then took it.

Expecting the unexpected means I make sure I have the gear I need no matter what I might encounter. That's why I depend upon my Tamron all-in-one lenses like the 18-400. It has become one of my go-to lenses for travel when using my DSLR with an APS-C Sensor. Carrying the 24-70mm or the 15-30mm allows me to capture expansive vistas at any hour of the day or night while the 150-600mm zooms in to record eagles in their winter habitat without encroaching and losing the opportunity.

PROFILE: JEFF ALLEN

Location: Fort Collins, Colorado

Occupation: National Technical Representative

Employer: Tamron USA, Inc.

Photographic Specialty: Wildlife, landscape and action

Passions: Music, Camping, White-water Rafting, Photography

Favorite Lenses:

SP15-30mm F/2.8 Di VC USD G2

SP24-70mm F/2.8 Di VC USD G2

18-400mm F/3-6.3 Di II VC HLD

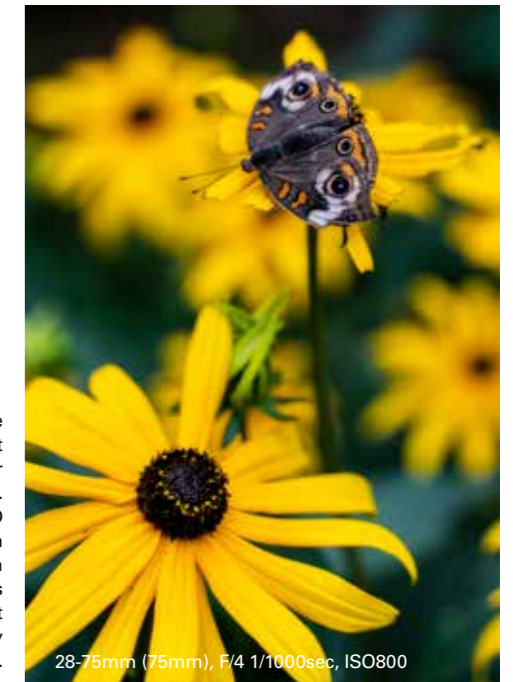
SP70-200mm F/2.8 Di VC USD G2

SP150-600mm F/5-6.3 Di VC USD G2



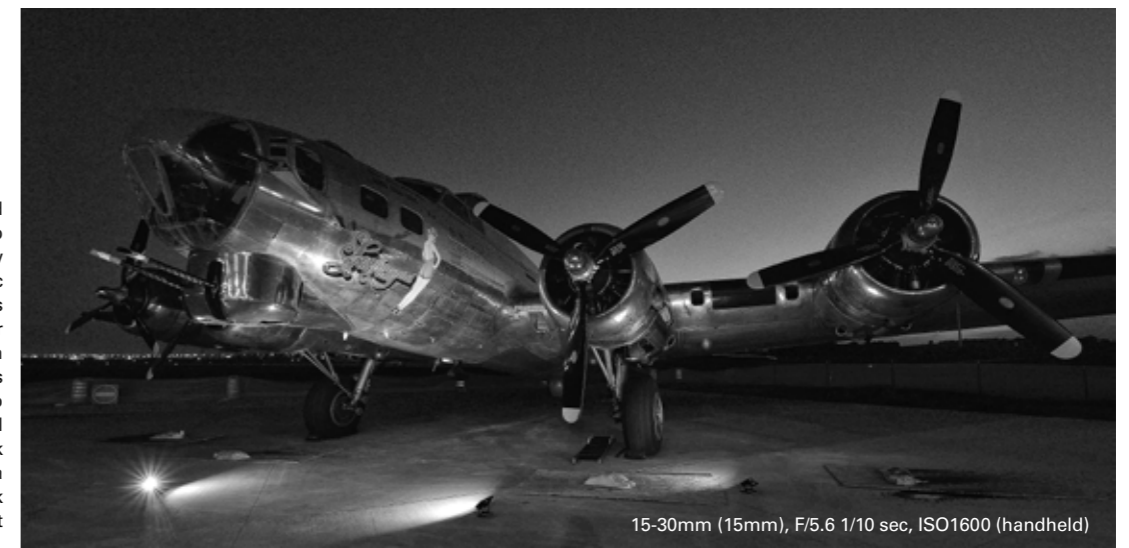
150-600mm (460mm), F/20 1/320 sec, ISO 640

Wild animal rehabilitation and conservation groups are great opportunities to get photos of wildlife that you may never be able to get in the wild. This Bald Eagle was injured and while not able to be released back into the wild, she has become an ambassador for HawkQuest, a wildlife education non-profit. In a park situation, sometimes the animals can be posed so you don't see their handlers, as in this image, making it look very natural.



28-75mm (75mm), F/4 1/1000sec, ISO800

Butterfly houses have become more popular around the country and offer great opportunities for photographing a number of species in natural-looking environments. Using the Tamron 28-75mm f/2.8 Di III RXD for Sony mirrorless cameras is unique in that it offers close focus at both 28mm and 75mm for maximum versatility. This allowed me to isolate the vibrant contrast in the wings of this Buckeye butterfly against the yellow flower petals.



15-30mm (15mm), F/5.6 1/10 sec, ISO1600 (handheld)

Often air shows will hold fundraisers or allow ramp access before or after show hours to show off static aircraft. The Sioux Falls Air Show holds a "hangar dance" fundraiser each year which allows visitors nearly unrestricted access to the airplanes in the show. I converted this image to black and white since the B-17 is a decades-old aircraft, the black and white conversion felt appropriate.

PARTING SHOT:



SP 24-70mm (50mm), F/5.0, 1/2500 sec., ISO 400

Steven Losier, Tamron Platinum VIP member from San Francisco, California captured this image with the SP 24-70mm f/2.8 Di VC USD G2 (A032)

Being a Bay Area local, San Francisco is not that far of a drive for me. I constantly go to the city and walk around in attempts to find cool photographs to take. This day in particular, my buddy and I ended up parking on California Street, and walking all the way up towards the entrance to ChinaTown. Near top, as you can see in the photograph, I got a beautiful framing of the Bay Bridge in the background. I waited until a trolley got close enough, ran in the middle of the street and started shooting! This shot was taken with the Tamron 24-70 G2 f/2.8. I had my Nikon D750 set at ISO 400, f/5.0, with a shutter speed of 1/2500. This shot was at 50mm, so the final product was cropped to get my desired framing. I use Lightroom Classic to edit my photos. Aside from color tweaks and what not, I obtained the overall feel of the edit by increasing the color temperature, adjusting the grey scale so that the image appeared more muted, and decreasing the color saturation considerably.

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©Ken Hubbard Focal Length: 28mm Exposure: F/22 1/20sec ISO: 125

28-75mm F/2.8 Di III RXD

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