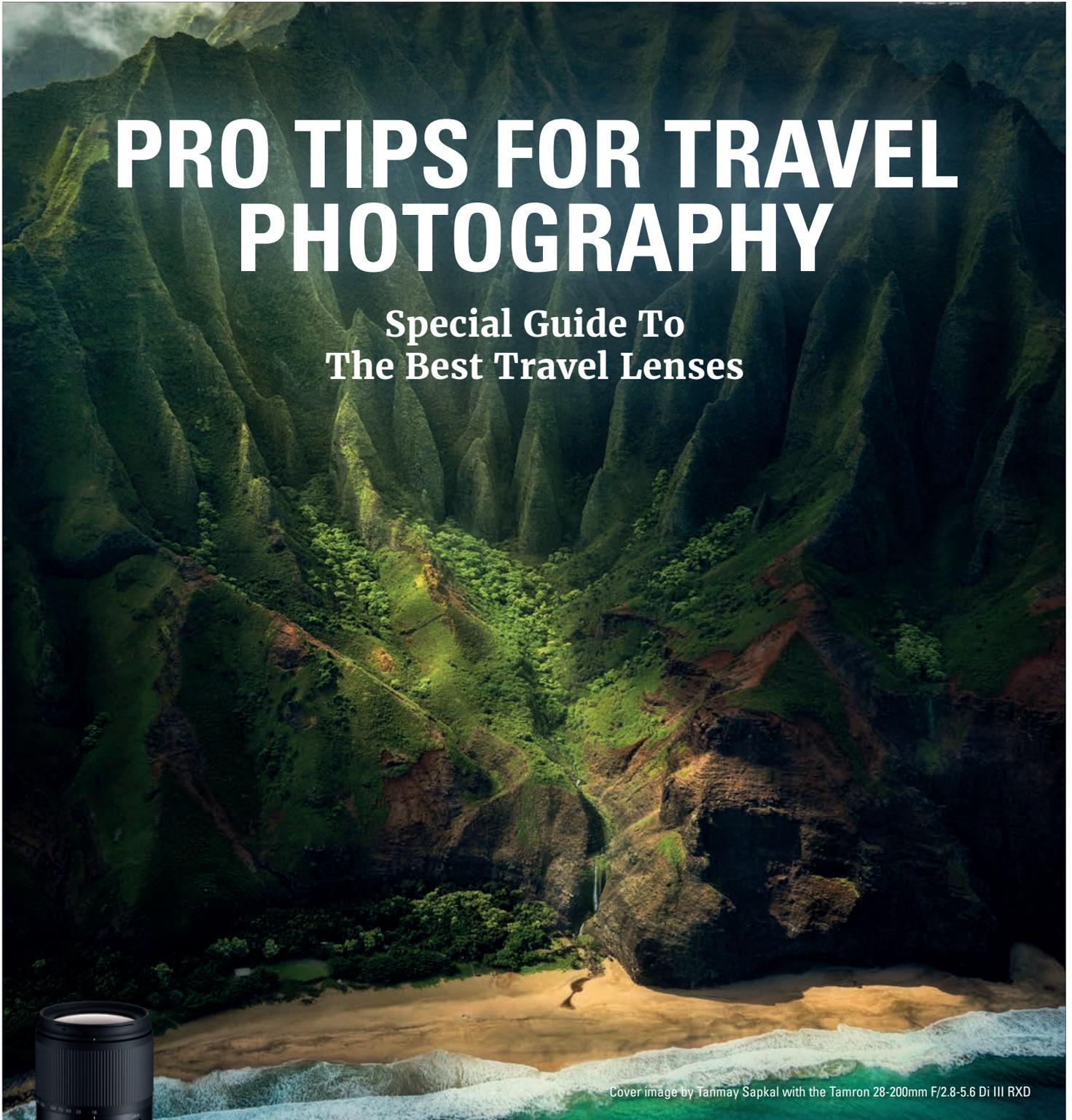


PRO TIPS FOR TRAVEL PHOTOGRAPHY

Special Guide To
The Best Travel Lenses



Cover image by Tanmay Sapkal with the Tamron 28-200mm F/2.8-5.6 Di III RXD



NEW All-In-One Lens for Fujifilm X-Mount

Tamron announces development of 18-300mm VC VXD for Sony and Fujifilm APS-C mirrorless cameras.

Birding, Ultra-Telephoto Style

Ken Hubbard captures raptors and backyard beauties with his Tamron 150-500mm VC lens.



© Ken Hubbard

Unprecedented ultra-telephoto 500mm zoom sets your creative vision free

Dramatically capture distant subjects. VC and fast AF ensure you'll never miss a magnificent moment.

Zoom in on the image of your dreams

NEW
150-500mm F/5-6.7
Di III VC VXD (Model A057)

for Sony full-frame mirrorless
For Sony E-mount Di III: For mirrorless interchangeable-lens cameras



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 Focus on the Future

www.tamron-usa.com



© Ken Hubbard

Dear Readers,



We hope this issue finds you and your family healthy and returning to your pre-pandemic activities. We have surely missed seeing you at events, workshops and shows and hope we will see you in person soon. Be sure to check out the events page on our website as local in-person activities are being added daily.

To jumpstart your return to travel, our special this issue focuses on tips from the pros to create stellar travel images, no matter where you're headed. And if your looking to up your portrait game, check out the images and story from Ger Ger on page 32. His style and advice are sure to inspire.

Tamron has been busy introducing new product, and this issue showcases two of the latest lenses: 150-500mm F/5-6.7 Di III VC VXD (model A057) and 11-20mm F/2.8 Di III-A RXD (model B060). Check out all the features on pages 6 and 14 respectively and read about them in action in hands-on stories with Ken Hubbard (page 8) and Jake Sloan (page 16). We also have just announced the development of our first lens for the Fujifilm X-Mount: 18-300mm Di III-A VC VXD that will also be available for Sony E-Mount. Check out the news on page 4.

Enjoy this Summer issue of Tamron Magazine and see you back in the Fall.

Sincerely,

Stacie Errera
 Vice President,
 Marketing & Communications



A full lineup for Sony mirrorless

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WATCH TAMRON IN ACTION

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NEWS

UNDER DEVELOPMENT

Tamron announces two new lenses under development. Both are expected this year.

18-300mm F/3.5-6.3 Di III-A VC VXD

FOR SONY E-MOUNT and FUJIFILM X-MOUNT
(Model B061)



THE WORLD'S FIRST 16.6X ALL-IN-ONE ZOOM FOR APS-C MIRRORLESS CAMERAS

The 18-300mm F3.5-6.3 is the first APS-C mirrorless camera zoom lens in the world with a 16.6x zoom ratio covering a 27mm to 450mm full-frame equivalent. Its AF drive system uses TAMRON's linear motor focus mechanism VXD for superior quietness and agile performance; and the lens includes special lens elements arranged precisely to maintain high resolution performance from edge-to-edge and provide high image quality that is among the best of all all-in-one zoom lenses. With a MOD of 5.9" and a maximum magnification ratio of 1:2 at 18mm, this lens performs astonishingly well in its category when shooting up close. It is equipped with Tamron's proprietary VC mechanism that supports stable photography even at ultra-telephoto focal lengths.

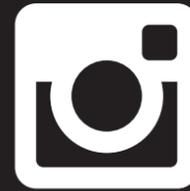
28-75mm F/2.8 Di III VXD G2

FOR SONY FE-MOUNT
(Model A063)



SECOND-GENERATION FAST-APERTURE STANDARD ZOOM LENS FOR FULL-FRAME MIRRORLESS CAMERAS

The new 28-75mm F2.8 G2 offers significantly improved optical and autofocus performance and a new function customization feature. Retaining the well-received compact size of its predecessor (model A036), the G2 lens incorporates a new optical construction to enhance imaging performance and its features are compatible with the latest model digital cameras that offer increased resolution. The AF drive, Tamron's VXD linear motor focus mechanism, is adopted to deliver higher autofocus speed with greater precision. With the MOD of 7.1" and a maximum magnification ratio of 1:2.7 at 28mm, the lens boasts advanced close-up shooting performance. The new personal customization feature gives flexible shooting options to match the shooting situation such as still photography or videography. Additionally, it features a new design in the pursuit of enhanced operability and ergonomic texture.



FOLLOW US ON INSTAGRAM AND SHARE YOUR IMAGES CAPTURED WITH YOUR TAMRON LENSES.

Use hashtag #withmytamron and mention the lens you used for a chance to be featured on our feed.

<p>@auraturewildlife LENS USED: Tamron SP 150-600mm F5-6.3 Di VC [A022]</p>	<p>@sunshine LENS USED: Tamron SP 35mm F/1.4 Di USD [F045]</p>	<p>@naderabushhab LENS USED: Tamron SP 24-70mm F/2.8 Di VC USD G2 [A032]</p>
<p>@cecilphotos LENS USED: Tamron 70-300mm F/4.5-6.3 Di III RXD [A047]</p>	<p>@cjnaasz LENS USED: Tamron 28-200mm F/2.8-5.6 Di III RXD [A071]</p>	<p>@michaelgilbertfineart LENS USED: Tamron SP 90mm F2.8 Di VC USD Macro [F017]</p>

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TOP FEATURES OF THE 150-500mm F/5-6.7 Di III VC VXD

FOR SONY FULL-FRAME MIRRORLESS

High-speed, high precision AF and Tamron's VC make comfortable handheld photography with a compact 500mm zoom a reality.

The new 150-500mm F/5-6.7 Di III VC VXD features a very compact design, high image quality. This amazing zoom lens achieves a 500mm focal length while retaining a compact size with a length of just 8.3" and a maximum diameter of 93mm. And on a crop-sensor camera, the lens provides the full-frame equivalent of 225mm to 750mm. It's the first Tamron model for Sony E-mount full-frame mirrorless cameras equipped with VC (Vibration Compensation), so it's easy to carry and comfortable to shoot handheld. The design places major emphasis on image quality with an optical construction that features 25 elements in 16 groups and utilizes special lens elements and hybrid aspherical lens elements to control chromatic aberrations. BARR-G2 Coating is used to suppress ghosting and flare, which could otherwise occur under backlit conditions. The 150-500mm F5-6.7 is a highly versatile lens that lets you capture a wide array of subjects ranging from landscapes and birds to sports and wildlife.

High-speed, high-precision AF means you'll never miss a photo opportunity

The 150-500mm F5-6.7 zoom's AF drive system is equipped with the VXD linear motor focus mechanism. The VXD mechanism delivers extreme high-speed and high-precision movement and ensures exceptionally responsive



MOD
23.6" (150mm)
70.9" (500mm)

*Varies by camera bodies

HIGHLIGHTS IN FOCUS: 150-500mm F/5-6.7 Di III VC VXD



VC delivers excellent image stabilization

The lens features three VC mode settings (Mode 1: Standard, Mode 2: Exclusively for Panning, and Mode 3: Framing Priority) so the ideal mode can be used to match shooting conditions.



FLEX ZOOM LOCK mechanism

Quickly lock or unlock the zoom at any position simply by sliding the zoom ring. Photographers can shoot at any angle without the lens extending unintentionally.



Lens hood designed with rubberized front

The end of the included lens hood is protected with flexible, shock-absorbing front rim to prevent cracks and damage.



Removable Arca-Swiss compatible tripod mount

Strap attachment holes are conveniently located in the Arca-Swiss compatible tripod mount, and the overall balance with the strap attached, with regard to center of gravity, is excellent.



500mm, F/6.7, 1/500th sec, ISO 640

©Shannon Wild

performance when photographing subjects such as wild birds, sports, vehicles, and wildlife in general. The linear motor also suppresses drive noise and vibrations during focusing, making it ideal for shooting both still photos and video in environments that demand quietness.

VC image stabilization facilitates shooting handheld at the ultra-telephoto position

With special emphasis on resolving power, when shooting in the ultra-telephoto range, even the smallest vibrations can lead to loss of image clarity. The 150-500mm F5-6.7 is equipped with VC functionality to support sharp images despite unavoidable camera shake. VC delivers powerful support for handheld shooting of scenes with low light levels, such as at evening and indoor, without the use of a tripod. The lens also features a VC mode selection switch with three modes including a dedicated panning mode, thereby enabling selection of the ideal VC mode to match shooting conditions and preferences.

Exciting telephoto macro focuses as close as 23.6"

The 150-500mm F5-6.7 offers excellent close-up shooting capabilities for an ultra-telephoto lens. The MOD is 23.6" at the 150mm end and 70.9" at the 500mm telephoto end. The maximum magnification

ratio at 150mm is exceptionally high at 1:3.1. Users can shoot powerful telephoto-macro images of subjects including flowers and insects while maintaining a reasonable shooting distance — closer than you can get with conventional ultra-telephoto zoom lenses.

75° Zoom Ring Rotation Arc

The lens zooms from 150mm to 500mm by rotating the zoom ring through an arc of just 75° — less than one-quarter of a turn. This feature enables rapid adjustment to the desired angle of view with minimal movement, avoiding missed opportunities and facilitating intuitive composition.



NEW 150-500mm F/5-6.7 Di III VC VXD

Model	A057
Focal Length	150-500
Max. Aperture.....	F/5-6.7
Blades ... 7 (circular diaphragm)	
MOD	23.6 in (WIDE) 70.9 in (TELE)
Max. Mag. Ratio..	1:3.1 (WIDE) 1:3.7 (TELE)
Length.....	8.3 in
Weight.....	60.8 oz.
Filter Size.....	ø82mm
Max. Diameter.....	ø93mm



BIRDING, ULTRA-TELEPHOTO STYLE

Ken Hubbard captures raptors and backyard beauties with his Tamron **150-500mm VC lens**.



150-500mm (500mm), F/6.7, 1/2000 sec., ISO 1250



150-500mm (500mm), F/6.7, 1/3200 sec., ISO 800



150-500mm (500mm), F/6.7, 1/2500 sec., ISO 800

When Ken Hubbard recently journeyed to Goshen's Falconry Excursions in upstate New York, he was pleased to find an avian paradise, with various birds of prey ready to pose. "The owner has set up one of the largest privately owned and operated raptor breeding programs in the country, complete with owls, eagles, falcons, hawks, and vultures, among other residents," Ken says.

On Ken's camera as he photographed his new feathered friends: the Tamron 150-500mm F/5-6.7 Di III VC VXD lens, an ultra-telephoto zoom that has the honors of being Tamron's first model for Sony E-mount full-frame mirrorless cameras equipped with Vibration Compensation (VC) technology. The lens can also be used with APS-C cameras for that extra crop factor.

Whether Ken was taking pictures of the birds at rest or in flight, the 150-500mm had him covered. "When photographing wildlife, and birds in particular, that focal-length range is where you want to be," he says. "You'll likely get a lot of use out of the 500mm end. The lens also has a Minimum Object Distance of 0.6m (23.6 inches) when you're at 150mm, so telephoto macro shooting is another possibility when you're closer to your subjects. The focusing at 150mm—or even at 500mm, which features a MOD of 1.8m (70.9 inches)—enabled me to get extremely close to my subjects, especially when I was taking photos of the owls as they were hanging out. I could walk right up and capture tight headshots without having to crop."

For birds in flight, the 150-500mm's VXD linear motor focus mechanism offers extreme high-speed and high-precision movement, which translates to remarkably responsive performance. The focusing speed of the lens, in combination with the speed of Ken's Sony mirrorless camera, ensured he didn't miss a takeoff, landing, or anything in between.

Ken has also tapped into the 150-500mm to photograph birds in the wild, and its reach on the long end is invaluable there as well. "I recently had the opportunity to take pictures in [Tamron Image Master] David Akoubian's backyard in Georgia, which has been designated a Certified Backyard Habitat by the Audubon Society," he



150-500mm (500mm), F/6.7, 1/2000 sec., ISO 1250

"WITH THE REACH OF [THE 150-500MM], I ... CAN EVEN SHOOT THROUGH A WINDOW AND STILL CAPTURE SHARP PHOTOS OF THE BIRDS IN ACTION."

says. "When you're photographing in that kind of situation, where the environment isn't controlled, the birds you see regularly may become acclimated to your presence, but they can still be a bit jumpy—and birds that aren't used to you at all definitely will be."

That's where the 150-500mm was key. "With the reach of that lens, I was able to keep my distance in the yard, or even shoot through a window and still capture sharp photos of the birds in action," he says. "Especially the tiny birds. Once they spot you, they're usually gone."

Read on for some of Ken's recommendations for photographing birds big and small with the 150-500mm lens.

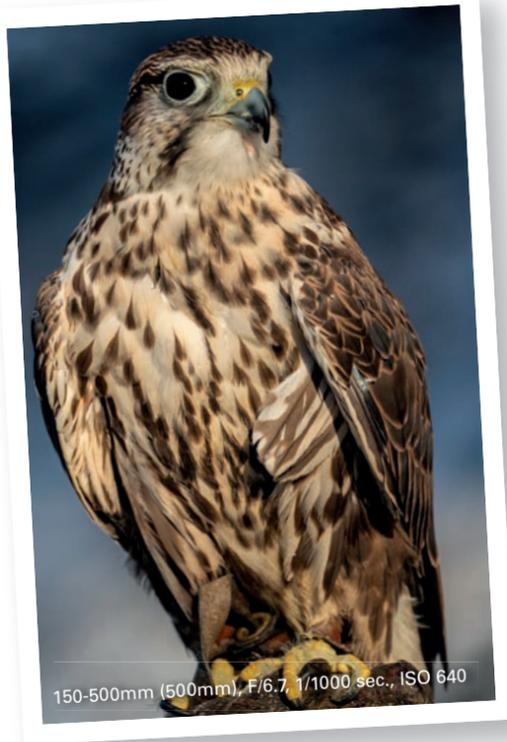
Do you need to use a tripod for this type of photography?

Ken Hubbard: At the very least, a monopod. That way, you can move around more quickly as you plan your next photo. You should also realize that much of bird photography is a waiting game, meaning you're probably going to be sitting there for some time, hoping for just the right light and the right moment. Hold the camera for too long and your arms will start to hurt!

PHOTO: KEN HUBBARD



150-500mm (150mm), F/6.3, 1/2500 sec., ISO 800



150-500mm (500mm), F/6.7, 1/1000 sec., ISO 640

If you're shooting in your backyard, how can you cajole the birds to show up for their session?

Ken Hubbard: There are ways you can make the environment more appealing. David, for example, has turned his yard into a photographer's paradise. You can place logs in the grass or attach branches to metal poles for them to perch on. And, of course, bird feeders are an excellent way to attract some action. The father birds often feed their little ones next to the feeders. Certain birds also like specific foods—I discovered that a Baltimore oriole that kept coming into my yard this year enjoyed mandarin oranges and would always show up when I put some out.

Is there an ideal time to capture birds at their best?

Ken Hubbard: In the early morning. The birds tend to be more active at first light, meaning you may have more photo opportunities. I also like to shoot in the late afternoon and early evening, for the benefit of perfect lighting that's soft, warm, and beautifully illuminating. At other times

of day, when the sun is higher in the sky and it's hotter, the birds will often hunker down and it'll be harder to find a compelling shot.

Where should you try to position yourself in relation to the light?

Ken Hubbard: Place your light source behind you, or coming in from the side. Shooting in this way not only prevents unwanted silhouettes, but you may also luck out and capture a catchlight in the bird's eyes.

What angles do you recommend?

Ken Hubbard: I like to take bird pictures at eye level, but I'll also shoot up at them from below. They're often up in the tree when that happens, so I'll use the branches to frame them. If the sky is your background, however, be careful that it's not too bright—otherwise, the bird will show up as a silhouette against a white background.

Is there ever a time for a silhouette?

Ken Hubbard: Of course! Larger birds tend to look better captured as silhouettes, especially at sunset.

"THE FOCUSING AT 150MM ... ENABLED ME TO GET EXTREMELY CLOSE TO MY SUBJECTS, ESPECIALLY WHEN I WAS TAKING PHOTOS OF THE OWLS."

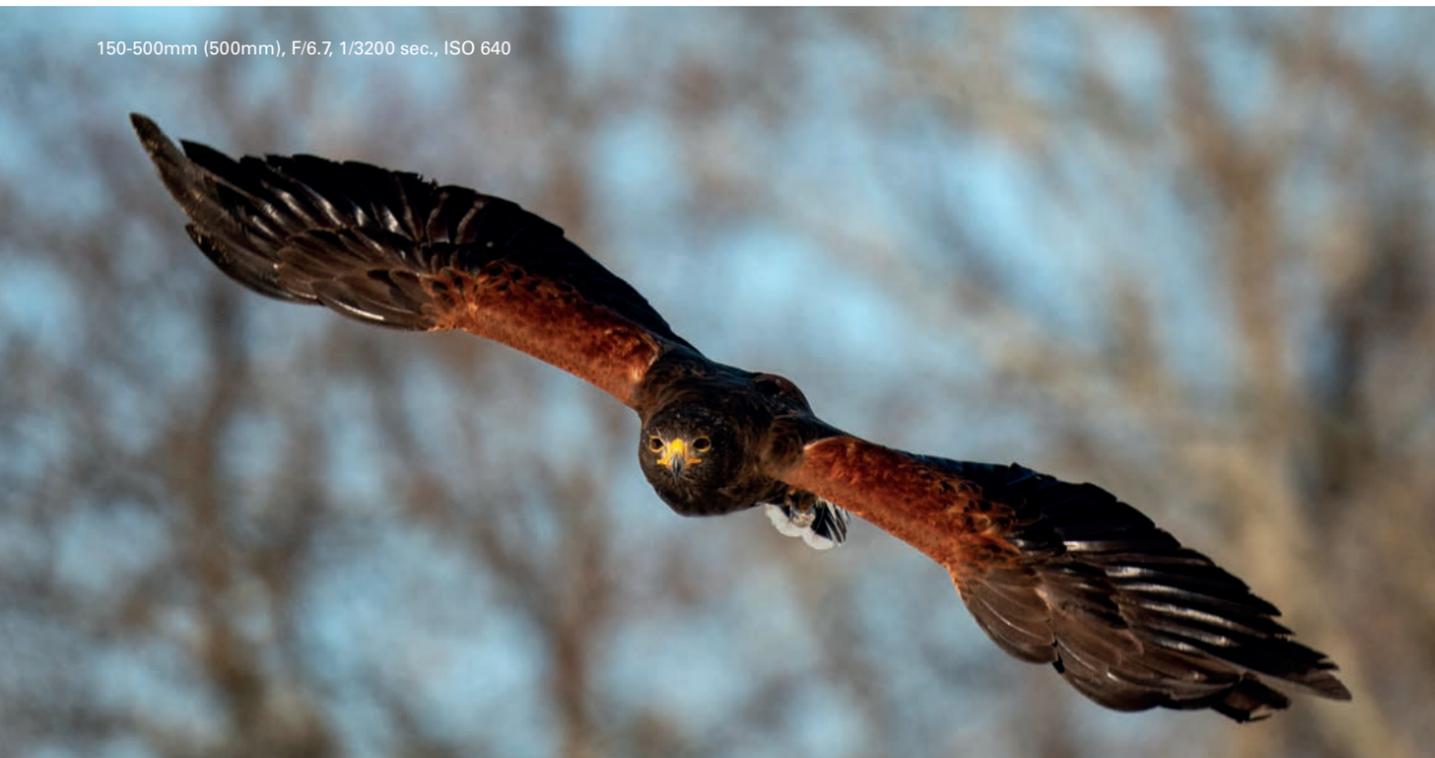


150-500mm F/5-6.7 Di III VC VXD

Model.....	A057
Focal Length.....	150-500mm
Max. Aperture.....	F/5-6.7
Blades ... 7 (circular diaphragm)	
MOD.....	23.6 in (WIDE) 70.9 in (TELE)
Max. Mag. Ratio..	1:3.1 (WIDE) 1:3.7 (TELE)
Length.....	8.3 in.
Weight.....	60.8 oz.
Filter Size.....	ø82mm
Max. Diameter.....	ø93mm



150-500mm (500mm), F/6.7, 1/1600 sec., ISO 1250



150-500mm (500mm), F/6.7, 1/3200 sec., ISO 640

How do you ensure your backgrounds complement your subjects?

Ken Hubbard: When using a long telephoto lens like the 150-500mm, your depth-of-field will be reduced when shooting at the 500mm end. You should also be cognizant of the distance between your bird's perch and the background. If they're too close, the background will be too in focus and distract from your subject. Aim for a little space to create that beautiful blur in the background and isolate the bird against it.

How do you try to compose your bird images?

Ken Hubbard: It depends on what the bird is doing. In general, follow many of the same rules you'd use with other animals or even when taking portraits of people. If the bird is facing a certain direction, give the image a little more space on the side of the frame it's facing. You can also almost never go wrong by following the rule of thirds. I like to give myself a little breathing room in my images in terms of space, so I can crop a bit during post-processing if I need to.

PHOTO: KEN HUBBARD

Birds can move pretty fast. Any tips for capturing a sharp photo?

Ken Hubbard: First, shoot at higher shutter speeds. Birds are quick even when they're simply landing on a perch. "Regulars" also tend to return to the same spots in the yard. Once you know some of their preferred spots, set up your camera to focus on those spots and use a shutter release cable. That way you won't have to continually recompose the photo and refocus.

ABOUT: KEN HUBBARD



Ken Hubbard is the Field Services Manager for Tamron. He is responsible for the company's events, including Tamron's popular consumer workshop series. Ken has had nationwide gallery showings of his portrait and landscape photography and teaches enthusiasts how to take better photos at numerous events. Ken's extensive background in the field of photography is unique and diverse. He has traveled extensively throughout the US and the result is a consistent output of breathtaking photographs that continually challenge the boundaries of the genre. <https://www.kenhubbardphoto.com/>

TOP FEATURES OF THE 11-20mm F/2.8 Di III-A RXD

FOR SONY E-MOUNT APS-C MIRRORLESS

The world's first fast-aperture F2.8 ultra wide-angle zoom lens for crop-sensor mirrorless captures the world from an all-new perspective

The new 11-20mm F/2.8 Di III-A RXD is an amazing compact and lightweight fast-aperture ultra wide-angle zoom lens for Sony E-mount APS-C mirrorless cameras and is the world's first F2.8 maximum aperture for Sony E-mount APS-C mirrorless in this category. The lens is so light weight and compact that it's hard to believe it's a fast-aperture ultra wide-angle zoom lens. When used with a compatible Sony E-mount crop-sensor mirrorless body, you'll also find it easy to shoot video using a compact tripod or gimbal. Special lens elements are optimally arranged to suppress optical aberrations and to produce clear images for high-resolution performance. Also, the MOD (Minimum Object Distance) of 5.9" at the widest end and 9.4" at the 20mm end allows you to get closer to a subject than you ever imagined. The lens incorporates a fast precision AF drive system with an RXD (Rapid-eXtra-silent stepping Drive) stepping motor unit. The 11-20mm F2.8 will expand your enjoyment of shooting by combining excellent portability with the ability to capture images unique to fast-aperture ultra wide-angle lenses.

Indulge in the exciting world of wide-angle macro with an MOD of 5.9"

The MOD is just 5.9" at the widest end. This extreme close-range shooting performance allows you to get as close to a subject as you like.



* Varies by camera bodies

HIGHLIGHTS IN FOCUS: 11-20mm F/2.8 Di III-A RXD



67mm filter size
The shared 67mm filter size enables efficiency in filter use; the same polarizer filters, or other filters, and lens caps can be shared between all models.



Moisture-Resistant Construction
Seals at all critical points in the lens provides extra protection when shooting in inclement weather.

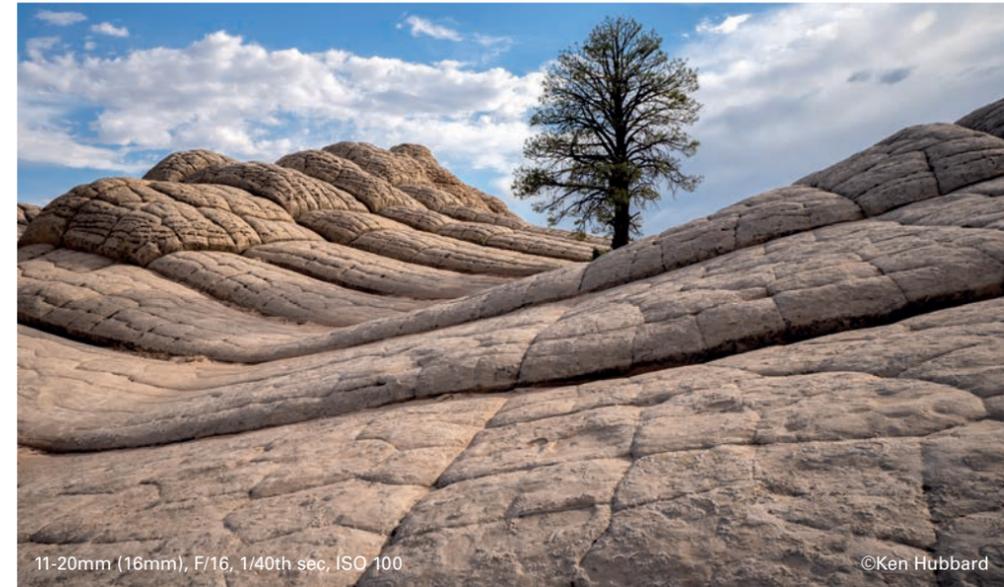


Close-Up Shooting
Create dramatic ultra-wide-angle images with 5.9" MOD.



Built with Mirrorless in Mind
Tamron's new 11-20mm F2.8 zoom is compatible with many of the advanced features that are specific to mirrorless cameras. This includes:

- Fast Hybrid AF
- Eye AF
- Direct Manual Focus (DMF)
- In-camera lens correction (shading, chromatic aberration, distortion)
- Camera-based lens unit firmware updates



The maximum magnification ratio is 1:4 and it unlocks powerful wide-angle macro shooting utilizing the unique perspective that makes near objects look larger, and distant objects smaller. Additionally, using the F2.8 maximum aperture produces a shallower depth-of-field that creates soft bokeh in the background, allowing users to take distinctive images with unique expressions.

Outstanding optical performance

The 11-20mm F2.8 construction includes 12 elements in 10 groups. Two precisely located GM (Glass Molded Aspherical) lens elements assure high resolution across the entire image, from edge to edge. In addition, the 11-20mm F2.8 incorporates one XLD (eXtra Low Dispersion) and two LD (Low Dispersion) lens elements to produce sharp images with optical aberrations highly corrected. It also features the BBAR-G2 (Broad-Band Anti-Reflection Generation 2) Coating that suppresses ghosting and flare to a minimum level and reveals the minute details of objects even when the subject is backlit. The combination of features harmonizes to provide sharp images with natural colors and rich saturation.

Cover every situation by combining two fast, sharp zooms for APS-C mirrorless cameras

By combining the 11-20mm F2.8 and its balance of excellent portability and high image quality with the 17-70mm F/2.8 Di

III-A VC RXD (Model B070), the combination of these two lenses covers an extreme range of focal lengths from 11mm to 70mm (equivalent to 16.5mm to 105mm on full-frame cameras) with a fast, wide-open aperture of F2.8. Ideal for traveling, the combined weight of the two lenses is only 860g (30.3 oz). Drastically reducing bulky size and weight can greatly lighten the load during shooting and is convenient during travel when you want to reduce the mass and weight of your camera bag. The unified filter size of 67mm allows the shared use of various filters and eliminates the hassle of finding the right lens cap when switching lenses. With these two outstanding lenses covering a broad angle of view, users can easily enjoy every photographic opportunity.

NEW 11-20mm F/2.8 Di III-A RXD



Model	B060
Focal Length	11-20
Max. Aperture	F/2.8
Blades ... 7 (circular diaphragm)	
MOD	5.9 in (WIDE) 9.4 in (TELE)
Max. Mag. Ratio	1:4 (WIDE) 1:76 (TELE)
Length	3.4 in
Weight	11.8 oz.
Filter Size	ø67mm
Max. Diameter	ø73mm

SEE THIS LENS IN ACTION <https://youtu.be/P6rRoSwXQIs>

FROM GLACIERS TO GOLD MINES

Jake Sloan roams the Alaskan landscape with his Tamron **11-20mm F/2.8** and **17-70mm F/2.8** lenses.

PHOTO: JAKE SLOAN

11-20mm, (20mm), F/9, 1/160 sec., ISO 100



11-20mm (11mm), F/13, 0.5 sec., ISO 500

Whether he's exploring a World War II-era fort or perched at the edge of a glacier, Jake Sloan takes every opportunity he can to explore the vast beauty of his native Alaska. Jake, who grew up in Talkeetna and now lives in Anchorage, always makes sure he has two Tamron lenses by his side: the Tamron 11-20mm F/2.8 Di III-A RXD wide-angle and 17-70mm F/2.8 Di III-A VC RXD zoom.

"The 17-70mm is such an amazingly versatile lens," Jake says. "I received it at the end of December, a time of year when this part of Alaska doesn't get a lot of sunlight, and I was impressed with how it delivered in low-light conditions, especially during my astrophotography sessions when I was taking pictures of the aurora borealis and the stars. Meanwhile, for my landscape photos, I typically want to set the stage with super-wide shots. That's why I was excited to get my hands on the 11-20mm."

Together, these two lenses make up a compact gear package that allows Jake to spend hours traversing the Alaskan landscape. "When I'm hiking more than 20 miles a day, often climbing thousands of feet to get to where I want to take my photos, my equipment needs to be lightweight," he says. "I have that with the 11-20mm and the 17-70mm. I can simply throw them both into my daypack and have tremendous flexibility in how I want to shoot."

No matter the season, Jake is out there. "I plan it this way: What's the most fun

“WHEN I’M HIKING MORE THAN 20 MILES A DAY, MY EQUIPMENT NEEDS TO BE LIGHTWEIGHT. I HAVE THAT WITH THE 11-20MM AND THE 17-70MM.”



17-70mm (17mm), F/2.8, 1/640 sec., ISO 100

to shoot at what time of year?” he says. “Landscapes, for instance, are fantastic to shoot in the winter—almost everything is covered in snow, except for the dark rocks and spruce trees, which creates these natural black-and-white scenes. Couple that with the fact

that when the sun comes up, it stays very low on the horizon, so you get four hours or so of the golden hour. Shooting astrophotography is also ideal in the winter, because there’s little to no moisture in the air. It’s very clear at night.”

In the warmer weather months, the Alaskan landscape comes alive in a different way. “There’s lots of green, tons of wildlife,” Jake says. “And the landscapes are still spectacular, with snow-covered mountains leading down into lakes and verdant valleys. Because I’m local, I also have access to the glaciers and ice caves, which make for awesome photos.”

When photographing Alaska’s wide expanses, it can be difficult to achieve a sense of scale, which is why Jake will often place recognizable foreground elements to add context, like the front of his kayak when he’s in the water, or even himself standing on a glacier. “I bought myself a bright red jacket, and I’ll often insert myself into the photo just so the viewer can get their bearings,” he says. “For instance, in that photo you see here of me in that jacket, I was experimenting with the different focal length ranges of both the 11-20mm and the 17-70mm. In this particular case, the 17-70mm produced the image I liked the best—it offers the viewer the sense they’re actually standing in that spot, next to a 150-foot wall of ice.”



17-70mm (35mm), F/14, 1/125 sec., ISO 100



11-20mm (11mm), F/2.8, 1/5 sec., ISO 500

Using the 17-70mm, Jake was able to capture a photo of himself kayaking near a glacier—but not too close. “I was about a quarter mile away from the base of the glacier, because it would’ve been too dangerous to get any nearer,” he says. “I put my camera on a tripod on a rock and set the timer, then paddled out as far as I could go with the remote on my phone needed to trigger the shot. I was impressed with how the lens compressed the background so it looks like I’m closer to the glacier than I really am.”

Jake explores local historical sites as well, such as a nearby gold mine, now deserted, that operated from the late 19th century through the start of World War II. “There are all of these weathered old buildings, like the bunkhouses and the workshop and the mess hall,” he says. “I wanted to test the 17-70mm there and check out how sharp it was from edge to edge, especially with the detail in the woodwork of these buildings. It didn’t disappoint.”

As for the 11-20mm, Jake put it through its paces in a fort built during World War II to protect the local harbor. “I wanted to try out the lens in low-light situations, and there are all kinds of bunkers and storage rooms to explore there,” he says. “It was also a great way to see how the lens would handle high-contrast situations, like a starburst of light shining straight at me in a



17-70mm (17mm), F/2.8 10.0 sec., ISO 800

darkened hallway.”

Some of Jake’s favorite photos with his 11-20mm and 17-70mm have simply been happy accidents. “I’ve been chasing the northern lights for three years,” he says. “But the photo you see here came about when I was actually out shooting time-lapse photos of the stars. The aurora wasn’t supposed to be out that night, but we were driving home and saw it starting to take shape. We pulled over and ran to the river, because we figured there would be some wonderful reflections in the water. Always be prepared for the unexpected!”

ABOUT: JAKE SLOAN

 As an Alaskan based photographer and videographer Jake loves to share his passion for capturing the majestic beauty of Alaska through photos and videos. Jake regularly films videos for YouTube where his passion for helping people learn how to improve their skills comes through as he showcases the rugged natural beauty around him. <https://www.jakesloan.com/>

**11-20mm
f/2.8 Di III-A RXD**



Model..... B060
Focal Length 11-20
Max. Aperture.....F/2.8
MOD 5.9 in (WIDE)
9.4 in (TELE)
Max. Mag. Ratio.....1:4 (WIDE)
1:7.6 (TELE)
Length.....3.4 in
Weight.....11.8 oz.

**17-70mm
F/2.8 Di III-A VC RXD**



Model..... B070
Focal Length 17-70
Max. Aperture.....F/2.8
MOD 7.5 in (WIDE)
15.4 in (TELE)
Max. Mag. Ratio..1:4.8 (WIDE)
1:5.2 (TELE)
Length.....4.7 in
Weight.....18.5 oz.

PHOTO: JAKE SLOAN



17-70mm (38mm), F/13, 1/125 sec., ISO 500

TAMRON USA VIP CLUB

Register your Tamron lenses towards 2022 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 three to 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>.

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



SILVER Membership (3-4 lenses)

Tamron owners who have purchased and registered three (3) to four (4) lenses during the time-frame of May 2011 and January 15, 2022 are eligible for these 2022 membership perks:

GOLD Membership (5 lenses)

Tamron owners who have purchased and registered five (5) lenses during the time-frame of May 2011 and January 15, 2022 are eligible for these 2022 membership perks:

PLATINUM Membership (6+ lenses)

Tamron owners who have purchased and registered six or more (6+) lenses during the time-frame of May 2011 and January 15, 2022 are eligible for these 2022 membership perks:

	VIP Liaison Program	Magazine	Lens Cloth	Sportspack	Pin	Contest	Rebate	Repair	Luminar 4 by Skylum	Cap	Water Bottle	Vest	Summit
SILVER MEMBERSHIP	✓	✓	✓	✓	✓	✓	\$50	10%	20%				
GOLD MEMBERSHIP	✓	✓	✓	✓	✓	✓	\$75	15%	30%	✓			
PLATINUM MEMBERSHIP	✓	✓	✓	✓	✓	✓	\$100	20%	40%	✓	✓	✓	✓



2022 TAMRON WORKSHOP SUMMIT - Location TBD

Members of the Tamron VIP Club Platinum level whose latest lens purchase and lens registration was within the past two years as of January 15, 2022, will be invited to a 4-day/3-night Workshop Summit scheduled for Summer/Fall 2022. The Workshop Summit is limited to 20 participants, first-come/first-serve. Invitations will be sent to qualifying Platinum Level members in Spring 2022 by email. The Workshop Summit includes three nights hotel, meals, workshop transportation, workshop and loaner lenses. Airfare and other incidentals are not included. Platinum level members may participate in one Workshop Summit during the life of the program.

REGISTER YOUR TAMRON LENSES AT bit.ly/RegisterLenses



Get 300mm telephoto range like an expert

The world's smallest and lightest telephoto zoom lens.

Zoom in and enjoy the world around you

NEW

70-300mm F/4.5-6.3

Di III VC RXD (Model A047)

for Sony full-frame mirrorless

For Sony E-mount Di III: For mirrorless interchangeable-lens cameras



TAMRON
Focus on the Future

PRO TIPS FOR TRAVEL PHOTOGRAPHY

As we start to slowly break out of our pandemic bubbles, the excitement of once more heading to destinations near and far has taken hold. Our pros recommend their favorite Tamron lenses for their excursions, as well as tips on how to best capture the essence of the locals, landscapes, and landmarks in front of your own camera.



© Alberto GV



© Ian Plant

“KEEP A CLOSE EYE ON CURRENT EVENTS. I’LL OFTEN GLEAN PHOTO INSPIRATION FROM A NEWS STORY ABOUT SOMETHING THAT’S TOO GOOD TO MISS, LIKE AN ERUPTING VOLCANO IN ICELAND.”

— IAN PLANT



© Jonny Hill



© Elliot Howell

DAVID AKOUBIAN

My favorite travel lens is the Tamron 28-200mm F/2.8-5.6 Di III RXD lens on my Sony bodies. The lens is so compact and lightweight, yet versatile enough to cover a wide variety of subjects. I would recommend as you travel to have your camera set to capture whatever you might be doing at that particular moment. For instance, if you’re taking landscape shots, use a higher f-stop like F/11. If you’re mainly taking action photos, set your camera to F/2.8 or F/5.6. That way, you’ll spend less time getting ready and will be able to capture images as they happen.

IAN PLANT

My Tamron 24-70mm F/2.8 VC G2 lens for Canon was a great choice for trekking with gorillas in Uganda, as it allowed me to capture this photo of a silverback gorilla and its large family group. You should always make a bucket list and then act on it. I keep a running list of all the amazing things I’d like to experience and photograph. Then, it’s just a matter of planning, prioritizing, and finding the time and money to make it happen. Photographing mountain gorillas was at the top of my list for a very long time. Once I nailed down the details, I put a plan in motion to make it happen.

JONNY HILL

The Tamron 28-200mm F/2.8-5.6 Di III RXD is probably the best travel lens you can purchase for Sony. Not only

is it incredibly sharp, it retains that sharpness throughout the entire focal range. Whenever I’m backpacking, I try to travel as light as possible, and this lens helps make that happen, as it’s the only lens I need. The versatility it offers is absolutely incredible. I can create two vastly different photos with just the twist of the lens barrel.

KENNA KLOSTERMAN

The Tamron SP 24-70mm F/2.8 VC G2 is one of my favorite travel lenses because of its focal length flexibility. It allows me to get up close and make a connection with people, like my image here in Kathmandu, Nepal, during the Tihar festival. Once I’ve made that connection, I can create environmental street portraits with the lens wide open at 24mm, along with a maximum aperture of F/2.8, creating a distinct feel of being right there in the scene.

LEWIS KEMPER

When I travel, I like to take pictures using an extreme wide-angle perspective. In the summer, when it’s Milky Way season, I need a lens that can help me capture eye-catching foregrounds against dramatic skies. The Tamron 15-30mm F/2.8 VC G2 lens is perfect for all of this. Its wide aperture makes it ideal for recording the night sky, and the zoom allows me to compose my shots with precision. In combination with a 15-stop neutral density filter, I can create bold, graphic images.

MARCIE REIF

Bring a lens that will do it all, like the Tamron 70-300mm Di III or 28-200mm Di III RXD lens. With their wide range of focal lengths, either one will be the only lens you’ll need for the day. And there’s usually so much beautiful scenery to see when you’re traveling, pack a wide-angle lens like the SP 15-30mm F/2.8 VC G2, which will help you capture every detail. No matter which lens you use, photograph the things you want to remember. And don’t forget to print your work when you get back home. There’s nothing more rewarding than seeing your work hanging on the wall, reminding you of all your fun adventures.



© Lewis Kemper



Kenna Klosterman



© Elliot Howell



© Jose Mostajo



© Lisa Langell

© Tanmay Sapkal



ALBERTO GV

When you don't want to miss anything in the image, use the Tamron 17-28mm F/2.8 Di III RXD, like I did for my photo in Miami Beach. It's ideal for an image like this, where I wanted to make sure I was able to capture the entire width of the buildings and palm trees, and their reflection. For showing off street scenes, which I love to do in New York, use a lens like the Tamron 28-75mm F/2.8 Di III RXD. I was able to capture a special moment here of two people crossing the street, with natural light illuminating their path and a gorgeous sunset sky as their backdrop.

TANMAY SAPKAL

Whenever I'm taking shots that require a lot of hard work and planning, I make sure I'm shooting it with the sharpest lens I have available. That's where the Tamron 28-75mm F/2.8 Di III RXD shows its true potential. It provides excellent sharpness edge-to-edge, making it the perfect lens for shooting landscapes with high-megapixel cameras. Meanwhile, the Tamron 28-200mm F/2.8-5.6 Di III RXD is my new favorite travel lens for when I want to travel light or backpack into the wilderness. If you want to ensure you have a full focal-length range at your disposal, pair this lens with the Tamron 17-28mm F/2.8 Di III RXD and you'll be set!

JOSE MOSTAJO

The 15-30mm F/2.8 VC G2 is a versatile lens. It's wide enough to create interesting perspectives for landscapes and cityscapes, while the F/2.8 maximum aperture helps me achieve my astrophotography photos on the wide end and portraits on the long end. I specifically chose this lens on a recent hike because I needed a super wide-angle lens to capture the whole canyon, as well as a large aperture to shoot it at night. It worked perfectly. Even though that photo was taken with my camera on a tripod, the fact that the 15-30mm has the Vibration Compensation (VC) feature built in allowed me to create additional handheld shots during the blue hour.

Meanwhile, the Tamron 28-200mm F/2.8-5.6 Di III RXD lens has been my workhorse since it debuted. The focal range is so versatile, and having the



© Tanmay Sapkal

"DON'T WAIT UNTIL THE LAST DAY OF A TRIP TO BREAK OUT YOUR CAMERA. YOU DON'T WANT TO GET RAINED OUT LATER OR OTHERWISE MISS PHOTO OPPS." — MARCIE REIF



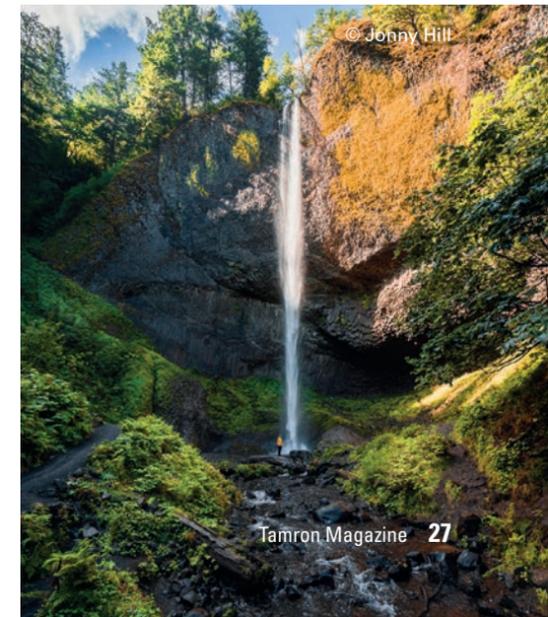
© Alberto GV



© Marcie Reif



© David Akoubian



© Johnny Hill



© Ian Plant



© Elliott Howell

aperture start at F/2.8 means I'm not sacrificing light gathering or depth, which would normally happen with superzooms like this. It's also a very compact lens given that it's for a full-frame camera.

LISA LANGELL

The Tamron SP 150-600mm VC G2 with my Canon R5 mirrorless and adapter is an incredibly sharp, thrilling combination. When I travel, it's lighter than most super telephotos or primes, and with 4.5 stops of image stabilization, it makes handheld photography easy. When I'm photographing wildlife from a boat at sea, like with the Alaskan sea lions photo you see here, that image stabilization is crucial. There were large ground swells that day, and those waves made it challenging to keep the animals in the frame. Had it not been for the Vibration Compensation's unique "Mode 3," I would have ended up with poor compositions and blurry shots.

The 150-600 slips right into my carry-on bag and gives me all of the reach I need for serious wildlife images without compromise. The zoom capabilities allow me to switch from doing stitched compression-styled pano landscapes at its widest end (150mm) to zooming in at up to 600mm to fill my frame with birds and bears. It's my go-to-lens for wildlife around the world or in my own backyard.

ELLIOTT HOWELL

For the photo I took in Chichen Itza, Mexico, I used the 17-28mm F/2.8 lens. One thing I particularly love about this lens is its ability to capture super-large objects such as the pyramid from angles that are otherwise hard to achieve. This lens gives you the opportunity to capture a unique view of landmarks that may be overly photographed.

In Burano, Italy, I used the 28-75mm F/2.8 Di III RXD lens, which gave me the reach to shoot across the waterways and get a tighter shot of the homes there without feeling too intrusive. I also used this lens in Barcelona. On the wide end, it's an ideal focal length to capture buildings and architecture. It also did a terrific job of compressing the background in the city's tight, busy alleyways. It's a great all-in-one lens if you have limited space in your travel kit.



© Lisa Langell

"WHEN I'M PHOTOGRAPHING WILDLIFE FROM A BOAT AT SEA, IMAGE STABILIZATION IS CRUCIAL." — LISA LANGELL



© Jose Mostajo



© Lewis Kemper

HIGHLIGHT



JOSE MOSTAJO



Jose Mostajo is a Peruvian travel and adventure photographer based in the US.

Having begun his journey with an 11-month backpacking trip across South America in 2018, his passion for the outdoors has continued with travels around the world. His work has led to partnerships with a variety of organizations such as the Australian Tourism Board and the Environmental Defense Fund, and commercial work with companies such as Enterprise, Eagle Creek, and Hilton Hotels. With his photography he hopes to inspire people to get outside and enjoy nature.



17-28mm F/2.8 Di III RXD



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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



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A MAN FOR ALL SEASONS

Ger Ger pushes the limits of fashion photography with his Tamron lenses.

PHOTO: GER GER

SP 15-30mm (15mm), F/5.0, 1/1250 sec., ISO 100



SP 85mm (85mm), F/3.2, 1/2500 sec., ISO 250

Six years ago, when he founded *The Unseasonal*, an alternative international special-projects magazine, Ger Ger knew that he wanted to see something different in the fashion photography and art world. “I’d always wanted to focus on the creative side of the business,” the Austrian-born artist, fashion and celebrity photographer, and creative director says. “But I knew if I didn’t establish my own platform, I would never feel completely free to express myself. I want to make the world a better place, and I want my work to show the different ways I see the world.”

Ger’s unique perspective shapes his shoots, where he takes a cinematographic approach to his storytelling, turning a sharp eye onto the human condition and the patterns of everyday life. “I’m usually involved from concept to post-production,” he says of his hands-on style. “I want to draw the best out of every one on the team, and always fully dedicate myself to each project I take on.”

For two recent photo shoots—“The Wanderer” and “Après-Midi”—Ger’s lens arsenal included the Tamron SP 15–30mm F/2.8 VC G2 wide-angle, SP 85mm F/1.8 VC, and 35mm–150mm VC lenses. “I love digital photography, and all of the amazing things I’ve been able to do thanks to it, but I never liked an overly digitized look,” he says. “Over the course of my career, I’ve

IN ACTION



SP 85mm (85mm),
F/4.5, 1/32000 sec., ISO 50

developed this timeless, classic quality to my work, and the Tamron lenses pushed that even further. The bokeh effect is really soft, yet the subjects remain sharp and the contrast is at an ideal level. The coating renders colors beautifully. Everything is at perfect balance and looks natural and organic, almost like film.”

For “The Wanderer,” Ger and his team set up in one of the hottest locations on the planet, in the middle of the summer, forcing them to frequently seek refuge in their air-conditioned cars. “I like to push the limits by working in these almost impossible scenarios. Such shoots motivate to give really everything as the results are often highly validating and a truly unique experience,” he says. “That said, it’s a delicate balance. I always listen to the team and try to gauge when we might be pushing it too far.”

The range of Ger’s lenses gives him the flexibility to zoom in and capture facial expressions, then zoom out to incorporate the dramatic landscape into his composition. “Trust is the key to a fruitful bond that allows a model to express vulnerability and explore the deeper layers of the concept,” he says. “And then, to complement that with more context against this amazing scenery, which almost looked like we were shooting on another planet. I wanted those photos to show a person

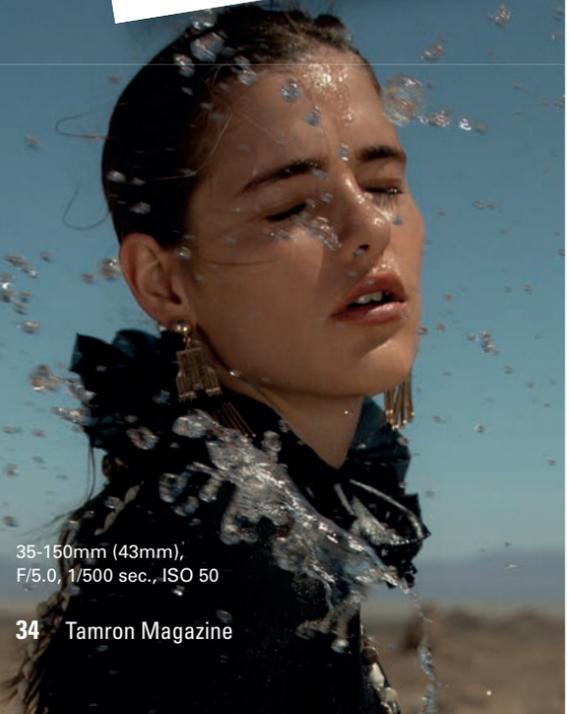
lost in that landscape, not lonely— but completely fine at being alone.”

For his “Après-Midi” shoot, shot in more temperate climes, Ger had to move everything into play more quickly than expected. “I knew I wanted to shoot in this particular location, but the timeframe got moved up when the flowers suddenly started blooming,” he says. “We had to pull everyone together to get it done in just a couple of days. It was great timing, as I wanted those wildflowers to play an important part in the framing of the

SP 15-30mm (15mm), F/4.5, 1/640 sec., ISO 200



35-150mm (43mm),
F/5.0, 1/500 sec., ISO 50



IN ACTION



SP 15-30mm (28mm), F/3.2, 1/4000 sec., ISO 200

images. Plus, the clouds rolled in just in time to provide these dramatic skies.”

Ger used the 85mm lens for some of the portraits for this project—“the photos were creamy, almost similar to medium format”—and also the 15-30mm. “It was the best choice for many of the images,” he says. “I captured the wide landscape as the macrocosm of the scene and at the same time delved into the various layers of the microcosm right in front of the lens to frame the shot. Usually, there would be too much softness and distortion in the corners with such a wide angle lens but with Tamron’s 15-30mm it is a thing of the past.”

ABOUT: GER GER



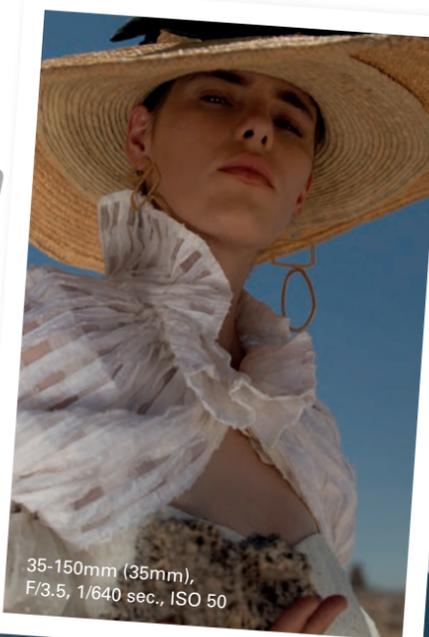
Ger Ger is an Austrian artist, photographer, and creative director. His work, including fashion, documentary, and celebrity portraiture, has appeared in publications like Vogue, Harper's Bazaar, L'Officiel, and Interview, and in exhibitions. Ger has worked with Dior, Sony, the Massachusetts Institute of Technology (MIT), and NASA. He founded the Los Angeles based art studio LA K50 and is the editor-in-chief and creative director of biannual magazine The Unseasonal. Ger's website: <https://gerger.com> <https://gerger.com/about/> Instagram: @the_gerger

PHOTO: GER GER



SP 85mm (84mm), F/2.5, 1/8000 sec., ISO 250

“I’VE DEVELOPED THIS TIMELESS, CLASSIC QUALITY TO MY WORK, AND THE TAMRON LENSES PUSHED THAT EVEN FURTHER.”



35-150mm (35mm),
F/3.5, 1/640 sec., ISO 50

35-150mm (35mm),
F/5.0, 1/1000 sec., ISO 100





THE STORY BEHIND THE SHOT

By Sue Beauchamp

This image was captured at Red Rock Canyon about 20 miles west of The Strip in Las Vegas, Nevada. I didn't know if the Milky Way would be visible so close to the city, but to my surprise it was! I went to the location and planned the composition and timing a few days



15-30mm F/2.8 Di VC USD G2

prior then returned during the night of a new moon. After a long hike in the dark, I set up the shot on a tripod with the Tamron SP 15-30mm f/2.8 Di VC USD G2 lens on my Nikon D750 in manual mode at 15mm with a 30 second exposure, aperture of f/2.8 and ISO 800. I was able to achieve sharp focus in the dark by shining a bright flashlight into the foreground and using live view. The shot was taken around midnight just before the clouds started to roll in.

ABOUT: SUE BEAUCHAMP



I'm an outdoor adventurer and traveler who loves making photographs. I choose my favorite images by the way they make me feel. A rush of emotion after I hit the shutter is a pretty good sign that the capture will be a favorite. My happiest days are spent outside in beautiful places photographing, rock climbing, mountain biking or sleeping under the stars. When I'm not adventuring with camera in hand, I also enjoy volunteering to help preserve the many natural wonders of our public lands. I live in the desert with my husband and our two sassy cats.

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



70-180mm, (149mm), F/3.2, 1/800 sec., ISO 640

“NO MATTER WHAT MY PHOTO FOCUSES ON, THE STORYTELLING REMAINS FRONT AND CENTER.”

hardest part about taking these types of pictures is that, once you’ve set your line, you really can’t move that much—you can go up or down, and maybe 10 feet to the right or left. I need a lens that allows me to zoom in and out and switch up my compositions on the fly.”

As he climbs in tandem next to the athletes, Dalton is trying to capture more than just hands crammed into cracks and sweat on brows. “Of course I’m trying to show the physicality of the sport,” he says. “But what I’m really trying to depict is the struggle, the human experience, human potential. That’s why I often zoom in on facial expressions, because that way, the viewer can see a little bit inside the climber’s mind. I want the viewer to understand what the climber is going through so that image is relatable.”

mapped out before you climb so that once you’re there for the shoot, you’re not distracted by that. You want to be able to concentrate on shooting. Understand where you want to go and break it down to the most simple steps.

You should also find places where you can access the top of the wall to fix your line. It’s a lot harder to climb the rope to the top, fix your line, and then come back down.

3 Prepare with the climbers.

In the early days, I would just meet up with the climbers and say, “Hey, let’s take some photos!” Now I know that a lot more planning has to go into it if you want to be safe and get great images. Whether it’s someone I’ve done a climb with before or someone new, I’ll connect with the person beforehand to talk about the route they’re going to tackle, as well as the type of photos I’m looking to get. You don’t want to be at the crux—the hardest part of the route—and suddenly announce



70-180mm, (70mm), F/6.3, 1/800 sec., ISO 400

you want a photo in that spot. It can be distracting and dangerous to the climber if they don’t know beforehand what you’re planning on doing. If they know what’s coming up, though, they can prepare for it and help you get the shot you’re looking for.

BEYOND THE SUMMIT

Dalton Johnson doesn’t just capture the climb with his **Tamron 70-180mm Di III VXD** lens—he depicts the human experience.

When Dalton Johnson isn’t covering the surf scene in Southern California, he’s dangling from a rope off a split sandstone in Utah’s Indian Creek, or bouldering in the Buttermilks in the foothills of the Sierra Nevada. “Climbing season in North America for the type of climbing I do usually runs from late spring into the fall,” he says. “It works out perfectly for me, because right as climbing season is wrapping up, around November, the swells along the West Coast are starting to come in.”

To capture his rock-climbing photos, Dalton is up on the wall along with the athletes. “When I graduated, I got a formal education in how to do traditional climbs,” he says. “I was with

NOLS (the National Outdoor Leadership School), which is a nonprofit outdoor-education school, for a while, then went to work for Outward Bound. The art director there is the person who convinced me I should think about becoming a photographer.”

Whether he’s doing traditional climbing up granite, ascending limestone, or navigating a sandstone structure’s vertical cracks, Dalton has the Tamron 70-180mm F/2.8 Di III VXD telephoto lens by his side. “It’s amazing how compact and lightweight it is, which is critical when I’m up on the rock,” he says. “I can’t have bulky equipment weighing me down. And the versatility of that lens is also key for me as a rock-climbing photographer. The



70-180mm F/2.8 Di III VXD

Model.....	A056
Focal Length.....	70-180mm
Max. Aperture.....	F/2.8
Blades ... 9 (circular diaphragm)	
MOD.....	10.6 in (WIDE) 33.5 in (TELE)
Max. Mag. Ratio.....	1:2 (WIDE) 1:4.6 (TELE)
Length.....	5.9 in
Weight.....	28.6 oz.
Filter Size.....	ø67mm
Max. Diameter.....	ø81mm

PHOTO TIPS: CLIMBING IMAGES

1 Safety first.

I can’t stress this enough. If you’re new to this type of photography, start out slow and really get to know both your climbing gear and photography gear. It can throw you off your game if you’re having to hyperfocus on your equipment. I had a new rope one day, right out of the bag, and I was a little worried, because it was slightly thicker than the rope I usually use. And it was a bit more jerky than I was used to, and a little harder to navigate.

2 Check out locations ahead of time.

Even if you go to the same parks or sites, most climbers don’t repeat the exact same routes every time. They want the challenge of a different climb. In some parks, you can try a new route every single day for years and not repeat one. Because of that, I’ll want to see how I’m going to go up that wall. You want to have your logistics



70-180mm, (101mm), F/5.6, 1/800 sec., ISO 400

PHOTOS: DALTON JOHNSON



70-180mm, (180mm), F/5.0, 1/1250 sec., ISO 800



70-180mm, (70mm), F/6.3, 1/500 sec., ISO 400

“ZOOM IN ON DETAILS THAT MIGHT OTHERWISE BE NEGLECTED, LIKE FINGERS PUSHING OFF A ROCK WALL.”

4 Know when to climb.

Climbers typically prefer to go up the rock when there's a bit of wind. It may not be great for you as the photographer, but when the wind hits the wall, it turns up and goes vertical, which makes the climber feel a little lighter. It also keeps the heat off the rock.

Climbers also generally like weather conditions to be on the colder side, which means they're usually willing to wake up early or do an evening climb, which, for lighting purposes, works well for you as the photographer. Of course, you don't always get that choice. If you're taking pictures of a longer climb, you could be looking at 12 hours on the wall. You're likely to be looking at some midday sun at that point. That can actually work to your advantage, though, in terms of the story you're trying to tell—showing the climbers squinting into the sun or with sun-accentuated raccoon eyes indicates how hard they're working or how tired they are.

5 Find the best angle.

Try not to shoot the climber from behind—the infamous butt shot. I prefer shooting from the side of the climber, if possible. For the photos you see where I'm not shooting like that, it's usually because there was nowhere on the left or the right for me to go. If I'm able to, I'll climb up to an alcove or ledge and sit and wait till the climber goes past me. It's easier to get these side shots when I'm photographing bouldering, which you can see in the photo with the woman wearing the orange beanie. She's only maybe 6 feet off the ground there, with me standing a bit off to the side.

6 Literally stuck between a rock and a hard place? Tap into your zoom.

If you're up on the rock with the climbers, you often won't have the opportunity to move around into better positions for your photos. That's where the 70-180mm comes

PHOTOS: DALTON JOHNSON



70-180mm, (180mm), F/5.6, 1/500 sec., ISO 640



70-180mm, (159mm), F/2.8, 1/800 sec., ISO 640

in particularly handy and makes my job much easier. If I didn't have this lens and the ability to zoom in and out and recompose many of my images, I wouldn't be able to achieve many of my photos.

7 Know your photographic mission.

When I'm taking pictures while climbing, the content and composition depends what my purpose for the photos are. If I'm there to take photos of a particular product, then I'll make sure the product is the focus of the picture, such as concentrating on a person sitting in a chair, or on a shoe on top of a bag. Other times, if I'm taking editorial photos, I'll show off the local landscape and terrain. No matter what my photo focuses on, however, the storytelling remains front and center.



70-180mm, (97mm), F/5.0, 1/1250 sec., ISO 800



70-180mm, (170mm), F/2.8, 1/800 sec., ISO 500

8 Zoom in on details that might otherwise be neglected.

One of the most attractive features of the 70-180mm is the variability of its focal length, enabling extreme sports photographers to get creative with their compositions even if they're dangling from the face of a rock. In my image of Victoria, where I zoomed in on her while she was bouldering, I focused on her two fingers pushing off of the rock. You can even see her chipped pink nail polish. I have other photos of her where she's facing the camera, but there was something about this photo that was magical. It really underscored the attention to detail you need in this sport.

9 Capture the quieter moments.

The bulk of my work centers on the human experience. When it comes to my climbing photos, that means pictures of people taking a breather in the middle of a climb, or lying exhausted on the ground after a 26-hour push. To me, those are the images that resonate with others. Even if you don't understand the exact feeling that the person in the photo is feeling, the picture will make you curious.

PHOTOS: DALTON JOHNSON

**ABOUT:
DALTON JOHNSON**



"Dalton Johnson is an award-winning commercial and editorial storyteller focused on the human experience in our natural world. Wielding a camera and pen, Dalton's adventures push him, and his subjects, into hard-to-reach locations in the mountains and ocean, but his stories will ground you in the experience. Pulling at your emotions, his work balances beauty and grit in every story."

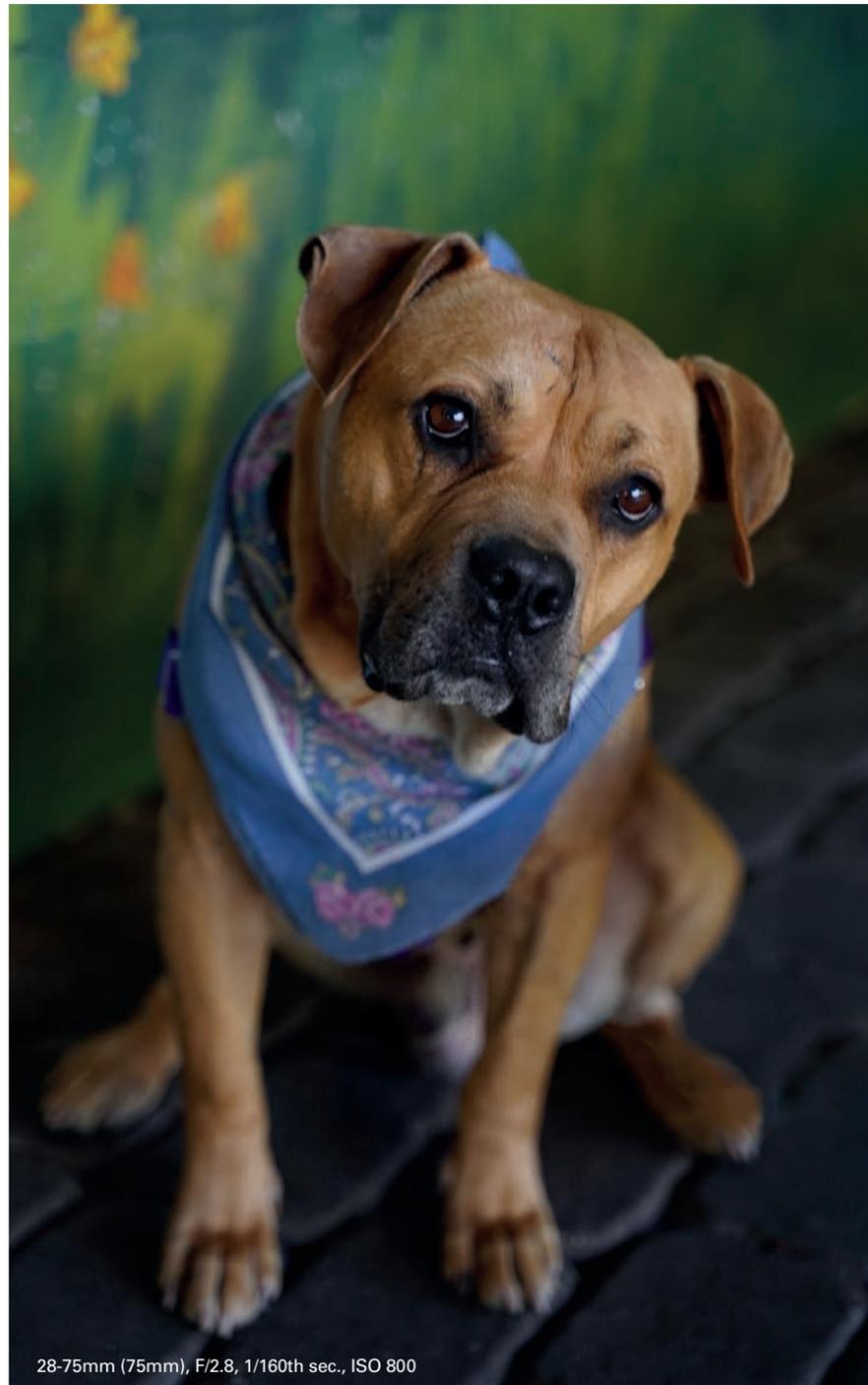


70-180mm, (124mm), F/10, 1/800 sec., ISO 640

"WHAT I'M REALLY TRYING TO DEPICT IS THE STRUGGLE. ... TO ME, THOSE ARE THE IMAGES THAT RESONATE WITH OTHERS."

MY PROJECT PUPPY LOVE

Ben Hutchinson shows rescue dogs in their best light with his arsenal of Tamron lenses.



28-75mm (75mm), F/2.8, 1/160th sec., ISO 800



I've been around dogs my whole life. I grew up in a household of mostly rescued chow chows, then got a basset hound named Rufus when I was a teen. Now my wife and I have a boxer mix and a pit bull mix. We treat our dogs as if they were our own children.

Dogs are wonderful creatures, with a natural connection to humans—they just want to love and be loved. My wife and I have been involved with various rescues in our area and fostered as well, which is how I began photographing dogs for their profiles on rescue websites. Shelters don't always have a lot of resources, so I figured if I could take quality photos of these pups to show the world their best selves, that could help place them in a forever home.

My Tamron lenses offer me exactly what I need for this type of photography. For straightforward portraits, I'll tap into primes such as the SP 85mm F/1.8 VC or SP 45mm F/1.8 VC, using the wider apertures to increase the bokeh and isolate the dog's face. The 28-75mm F/2.8 or SP 24-70mm F/2.8 VC G2 zooms are ideal for capturing the dog in its natural environment, at play or checking out its surroundings. Because dogs from rescues or shelters can be skittish, I'll also use the SP 70-200mm F/2.8 VC G2 or the 35-150mm VC when I need to keep my distance.

The most powerful shots I've taken are more traditional portraits, where the dog is seated and looking directly into the camera—the headshot, if you will.

The eyes staring directly at the viewer is what sells it. This type of photo gives the dog its best chance at engaging and connecting with the viewer. I'd like to think this type of shot helped place several of the dogs we once fostered.

The two things I've found that always seem to get a dog's attention, regardless of its energy level, are food and squeaker toys. Once the dog is seated or otherwise stationary, I'll hold one of these two things directly above the front of my lens, which is what brings their eyes back toward the camera.

Just like with people portraits, you'll want as many different angles and perspectives as possible. The goal is to show as many facets of the dog's personality as you can. I'll always try to capture several full lengths, close-ups, and any other shots that showcase the dog's character.

Dog photography can often be like photographing a toddler: You have to just follow them around and adapt to their personality. If they're in motion, grab some action shots. If they're more fixated on a toy or a treat or on their surroundings, capture portrait or profile shots.

If you're photographing dogs from a rescue or shelter, please remember they can have baggage like humans do. The fact that they're in a shelter typically means life hasn't been kind to them, and it may show. Like humans, dogs should be granted their personal space. Be patient and understanding of their situation.

PROFILE: BEN HUTCHINSON

Location: Portland, OR

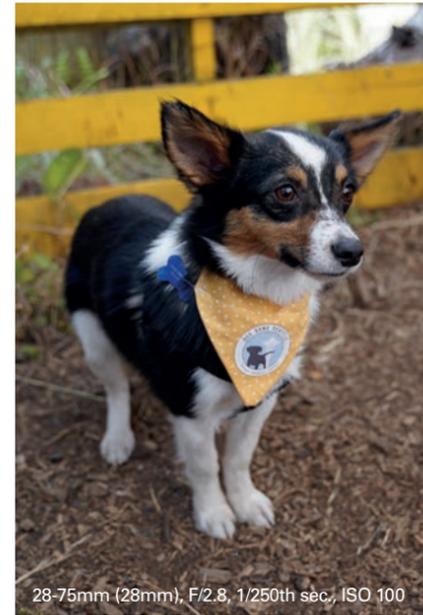
Occupation: Sales Representative OR, WA, AK, Nor Cal

Employer: Tamron Lenses, USA

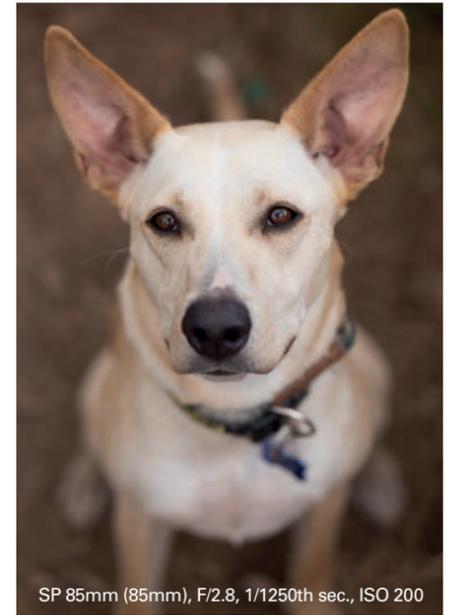
Photographic Specialty: Portraiture

Passions: Other than the obvious of dogs and photography: I am a runner, a book lover, and a connoisseur of delicious craft brews. I enjoy visiting historic places and absolutely cannot live without music.

Favorite Lenses: 28-75mm, 24mm, and 17-28mm for the Sony mirrorless system. 35mm 1.4, 35-150mm, and 85mm on DSLR cameras.



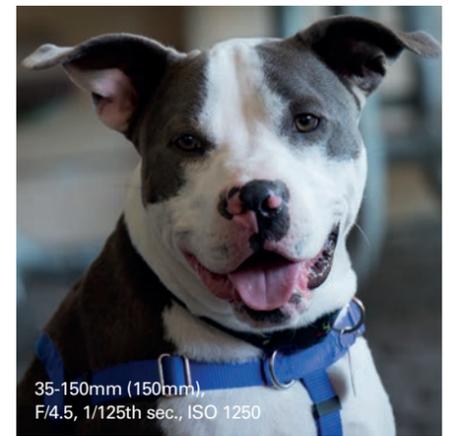
28-75mm (28mm), F/2.8, 1/250th sec., ISO 100



SP 85mm (85mm), F/2.8, 1/1250th sec., ISO 200



28-75mm (35mm), F/2.8, 1/320th sec., ISO 100



35-150mm (150mm), F/4.5, 1/125th sec., ISO 1250



28-75mm (28mm), F/3.5, 1/250th sec., ISO 400

PARTING SHOT:



SP 24-70mm F/2.8 (24mm), F/16, 1/160 sec., ISO 500

Mark Krancer, Tamron Silver level VIP captured this image with the Tamron SP 24-70mm f/2.8 Di VC USD G2 lens (A032).

A school of Sunshine Bass casually swims by at Silver Glen Springs, deep in the Ocala National Forest in Central Florida. The cool waters, a constant 72 degrees, is a great way to chill out and refresh on a hot sunny summer day in Florida. Capturing the bass below the surface is a great way to showcase the natural beauty of the area.

Website: <https://www.kramkranphoto.com/>

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