



PRO TIPS FOR CLOSE-UP PHOTOS

How to get closer with the superior
minimum object distance on Tamron lenses



NEW 28-75mm F2.8 VXD G2 ZOOM LENS

Meet Tamron's next generation fast-aperture standard zoom lens for Sony Full-Frame Mirrorless.

Cover image by Philip Ruopp with the Tamron 18-300mm F/3.5-6.3 Di III-A VC VXD

RETURN TO THE ANDES

Jose Mostajo captures his Peru with the Tamron 35-150mm F/2-2.8 Di III VXD zoom lens.



Great performance just got better.

Outstanding resolution and superb overall performance in a lightweight and compact zoom. This fast-aperture standard lens was created to get the most out of your Sony E-mount full-frame mirrorless cameras.

28-75mm **ALL NEW G2**
F/2.8 Di III VXD G2

[model A063] STANDARD ZOOM LENS
for Sony Full-Frame Mirrorless Cameras

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Dear Readers,



Tamron has been very busy since our last issue launching three new products, and we are featuring field reports from around the globe on all three! Kenna Klosterman traveled the Pacific Northwest to put the 28-75mm F/2.8 Di III VXD G2 (model A063) through its paces and captured spectacular images from a bustling city to a remote forest. Ken Hubbard was up before sunrise and well after dark in Great Smoky Mountains National Park to check out the versatility of the 18-300mm Di III-A VC VXD (model B061). Jose Mostajo backpacked in Peru with the 35-150mm F/2-2.8 Di III VXD (model A058) in hand to shoot stunning scenery and ancient architecture. See the Field reports starting on pages 16, 8 and 30 respectively.

This issue's special topic covers the creative world of close-up photography and provides tips from the pros to capture the details in life from food and flora, to collectible treasures, and so much more. Tamron lenses are designed with excellent close-focusing capabilities, and these pros show you how to get the most out of your lens within this genre.

Ian Plant traveled to Iceland to photograph the erupting volcano on the Reykjanes peninsula. He used several Tamron lenses to capture this fiery event and gives us tips on getting the right exposure and staying safe while shooting. Mauro De Bettio discusses his project of photographing India's Sadhus, devoutly religious Hindus living all over India. His portraits were taken over weeks and months during three trips to India. And Jamie Malcolm-Brown captures the season with his majestic and colorful wide-angle images of fall.

As we head into the holidays and new year, we wish you and your circle of friends and family a happy and healthy season. We hope to see your images shot with Tamron lenses on Instagram. Just use the hashtag #withmytamron and tag us @tamronusa.

Until next Spring, best wishes,

Sincerely,

Stacie Errera

Stacie Errera
Vice President,
Marketing & Communications

TAMRON 35-150MM F/2-2.8 DI III VXD (MODEL A058) WINS LUCIE TECHNICAL AWARD FOR BEST STANDARD ZOOM LENS

The Lucie Technical Awards aim to honor both large and small companies, as well as the individuals who have advanced the photographic industry in a given year. These awards are presented by the Lucie Foundation, a 501(c)(3) charitable organization. Our mission is to honor master photographers, discover and cultivate emerging talent and promote the appreciation of photography worldwide.

(See the top features of this new award-winning lens on page 28.)



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WATCH TAMRON IN ACTION

www.youtube.com/user/tamronvids



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TAMRON USA VIP CLUB

Register your Tamron lenses towards 2022 VIP status and reap the rewards

Tamron USA’s 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>.



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%	10%				
GOLD MEMBERSHIP	✓	✓	✓	✓	✓	✓	\$75	15%	15%	✓			
PLATINUM MEMBERSHIP	✓	✓	✓	✓	✓	✓	\$100	20%	20%	✓	✓	✓	✓

REGISTER YOUR TAMRON LENSES AT bit.ly/RegisterLenses



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

ALEX CEARNS



Alex is the Creative Director of Houndstooth Studio and specializes in capturing portraits that convey the intrinsic character of her animal subjects. When it comes to her photography, she is passionate, compassionate, and committed. Alex photographs over 1,000 domestic pets each year in her studio and for over 40 animal charity and conservation organizations. Inspiring others with her joy of working with animals, Alex’s philanthropy and passionate advocacy for animal rescue has earned her high regard among animal lovers and a strong following on social media.

[Instagram @houndstoothstudio](https://www.instagram.com/houndstoothstudio)

TOP FEATURES OF THE 18-300mm F/3.5-6.3 Di III-A VC VXD

FOR SONY & FUJIFILM APS-C MIRRORLESS CAMERAS

World's First All-In-One Zoom with 16.6X Zoom Ratio for Crop-sensor Mirrorless

The 18-300mm F/3.5-6.3 Di III-A VC VXD (Model B061) is an all-in-one zoom lens for Sony E-mount and FUJIFILM X-mount APS-C mirrorless cameras. It is the first lens in the world for APS-C mirrorless cameras with a zoom ratio of 16.6x and 18-300mm focal length range (27-450mm full-frame equivalent). This all-in-one zoom lens covers up to ultra telephoto and delivers superior optical performance with aspherical and special lens elements to achieve high image quality over the entire range. Plus, like most of TAMRON's other lenses for mirrorless cameras, the filter size is unified at 67mm. This all-in-one zoom lens makes photography more fun because you can use it in an unlimited number of situations. It's so versatile, it will inspire your creativity.

One lens that covers wide-angle to ultra-telephoto – and everything in between!

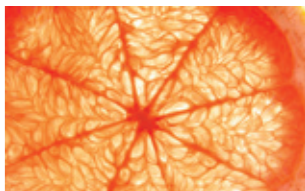
Its 18-300mm range provides the full-frame equivalent of 27-450mm. From ultra-telephoto photography taking advantage of lens compression, to wide-angle photography that captures vast landscapes, this lens supports many different types of photographic expression.

Maximum magnification ratio is 1:2, absolutely amazing for an all-in-one zoom lens

At the 18mm wide end, the lens attains an MOD of 5.9" and a maximum magnification ratio of 1:2. With an amazing working distance of 5mm, you



HIGHLIGHTS IN FOCUS: 18-300mm F/3.5-6.3 Di III-A VC VXD



MOD of 5.9" / 1:2 max. mag at 18mm
Performs amazingly well when shooting up close compared to other all-in-one zoom lenses letting users enjoy creative macro photography with highly blurred backgrounds.



The world's first 16.6x all-in-one zoom lens for APS-C mirrorless cameras
Remarkable range in a compact lens design.



Comfortably compact
Just 21.9 oz. and 4.9" (Sony e-mount) / 5" (for Fujifilm X-mount) long with 67mm filter size



can get as close as you want to your subject while capturing the background.

The best image quality in its class

In terms of image quality, this new lens is one of the best-performing all-in-one zoom lenses for APS-C mirrorless cameras. To achieve a zoom ratio of 16.6x while ensuring high image quality, the lens features a well-balanced arrangement of three hybrid aspherical elements and four LD (Low Dispersion) lens elements to effectively suppress optical aberrations. Throughout the zoom range, it maintains high resolving power from the center to the corners.

Best-in-class autofocus that's fast and precise

The 18-300mm F3.5-6.3 VC VXD autofocus provides speed, precision and responsiveness that ranks at the top of all-in-one lens category, due in part to TAMRON's VXD linear motor focus mechanism. Even at the telephoto end of 300mm, it glides into focus comfortably from the minimum distance to infinity. The linear motor suppresses drive noise making this lens ideal for shooting both still photos and video in environments that demand silence.

Equipped with TAMRON's proprietary VC

This lens incorporates TAMRON's proprietary VC mechanism to minimize the effect of camera-shake, which is likely to occur in the telephoto range. It displays its ability to perform when shooting handheld under low-light conditions. Using AI technologies, the lens will choose the compensation characteristic for videography at focal lengths of 70mm or less.

to wipe clean and is less vulnerable to the damaging effects of dirt, dust, moisture, and fingerprints. *BBAR-G2 Coating delivers stunning clarity and contrast:* TAMRON has long been an innovator of coating technologies that prevent ghosting and flare. Second-generation BBAR-G2 Coating is a groundbreaking advancement that provides vastly improved performance compared to the original BBAR (Broad-Band Anti-Reflection) Coating. The coating corrects for ghosting and flare to an unprecedented extent and renders fine subject detail with true clarity and stunning contrast even under backlit conditions. *Zoom lock switch:* The 18-300mm F3.5-6.3 VC VXD has a switch that can lock the zoom ring at the 18mm focal length if desired. This prevents the unwanted extension of the lens barrel due to the weight of the lens during transportation.



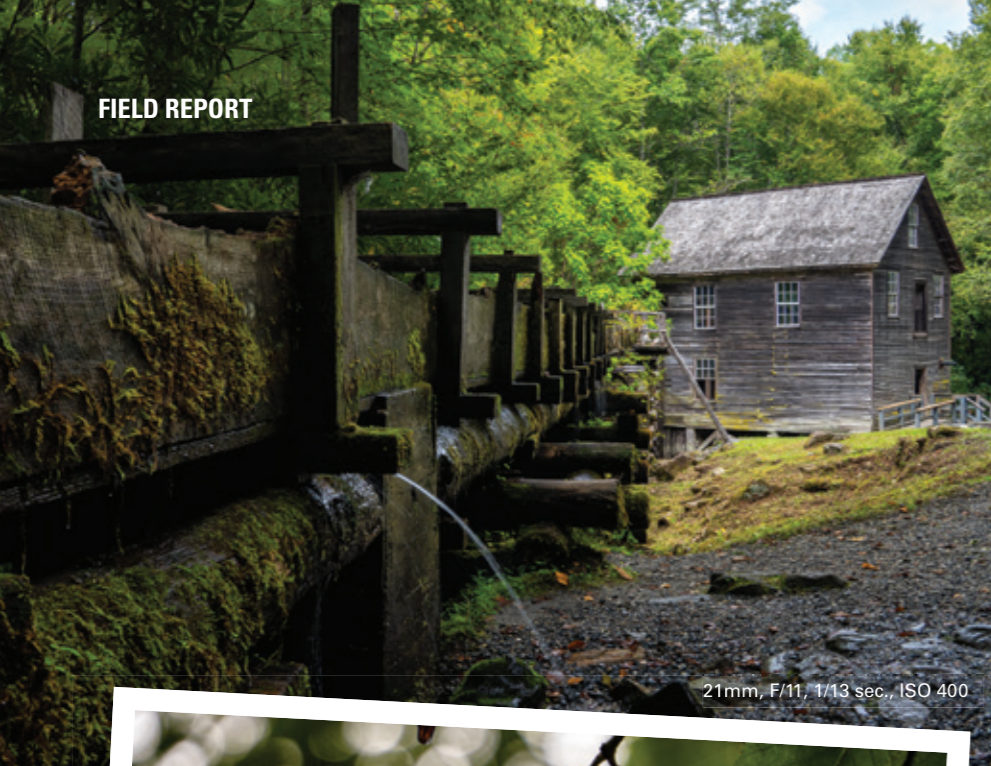
NEW 18-300mm F/3.5-6.3 Di III-A VC VXD

Model.....	B061
Focal Length	18-300mm
Maximum Aperture ...	F/3.5-6.3
Blades ...	7 (circular diaphragm)
MOD	5.9 in (WIDE) 39 in (TELE)
Max. Mag. Ratio	1:2 (WIDE) 1:4 (TELE)
Length.....	4.9 in Sony E-mount 5 in Fujifilm X-mount
Weight.....	21.9 oz.
Filter Size.....	Ø67mm
Max. Diameter.....	Ø75.5mm
Mounts.....	Sony E-mount Fujifilm X-mount

 **SEE THIS LENS IN ACTION** <https://youtu.be/wkwbF0Cw1g>

HOLY SMOKIES

Ken Hubbard hikes America's most visited national park with his Tamron **18-300 Di III-A VC VXD** all-in-one zoom lens.



21mm, F/11, 1/13 sec., ISO 400



129mm, F/5.6, 1/30 sec., ISO 100

82mm, F/5.6, 1/20 sec., ISO 800



It had been almost 12 years since Ken Hubbard visited Great Smoky Mountains National Park, the most visited national park in the US, when he decided to head down to Tennessee for a quick trip in September. “It was almost like visiting it for the first time,” he says. “I would think I knew where I was going, based on my memory, but everything was completely different than what I remembered.”

As Ken tried to get the lay of the land in this 522,000-acre gem, the new Tamron 18-300mm Di III-A VC VXD all-in-one zoom lens was all he needed to once more capture the park’s magic. “At just under 22 ounces, the 18-300 fits perfectly in my backpack on long hikes,” he says. “And there are plenty of long hikes accessible in this park—the Appalachian Trail runs right through it, for about 70 miles. I can spend the entire day here, and that one lens offers me the versatility to let me do whatever I want to do.”

For a park like this, where there are plenty of water features like streams or waterfalls, Ken always brings a tripod, as well as both a circular polarizer and a neutral-density filter. “The tripod is necessary in case I’m shooting in the evening, toward sunset, and because I know I’m going to be doing slower shutter speeds of 2, 3, or even 5 seconds long to get that creamy effect in the water,” he says. “Neutral-density filters help extend those shutter speeds. The circular polarizer, meanwhile, cuts down on unwanted glare off the water and any wet rocks.”

Both the draw and frustration of this particular park is the unpredictable weather. “Landscape photographers never really know exactly what weather conditions they might be walking into,” Ken says. “In this park, that’s especially so, thanks to the mountainous atmosphere. It could be sunny as we started our day in Gatlinburg, then fog up as we approached Clingmans Dome—and then raining by the time we got to the top. That’s the game you have to play in a park like this, but it also makes for an interesting pictorial of your visit.”

To best capture the moodiness of the misty mountain ranges, Ken suggests moving quickly. “Scope out where the best light and contrast are, then start taking pictures right away,” he says. “These types of mountain clouds are



18mm, F/22, 4.0 sec., ISO 100

“AT JUST UNDER 22 OUNCES, THE 18-300 FITS PERFECTLY IN MY BACKPACK ON LONG HIKES.”

always on the move. Within 30 seconds, they’re going to have shifted and the scene will look different. I usually start out shooting wide, somewhere between 20mm and 24mm, to take the whole scene in. Then, as I’m looking through my viewfinder, if I find my eye constantly drifting to one section, I’ll start zooming in closer to help me focus on different gradients and densities in the overlapping parts of the mountains.”

When shooting this way, Ken is also able to take advantage of the compression the 18-300 offers on the telephoto end. “Even though the ridge lines I’m seeing may be a quarter mile apart, the compression I’m able to achieve with the 18-300 makes them seem like they’re right up next to each other,” he says.

The 18-300’s focal-length range also comes in handy when Ken is hiking near the park’s waterfalls. “I can shoot a wider scene that shows off more of the environment, or I can zoom in on eye-catching subsections,” he says. “Take these moss-covered rocks, for instance, where the smaller rock almost seems

PHOTO: KEN HUBBARD

82mm, F/18, 8.0 sec., ISO 100





18mm, F/3.5, 1/100 sec., ISO 500

“SCOPE OUT WHERE THE BEST LIGHT AND CONTRAST ARE, THEN START TAKING PICTURES RIGHT AWAY. THESE TYPES OF MOUNTAIN CLOUDS ARE ALWAYS ON THE MOVE.”

18mm, F/9, 1/100 sec., ISO 500



to be supporting the larger one above it. That image wasn't about perfect composition, but it was a compelling visual that the 18-300 allowed me to zoom in on and capture.”

A minimum object distance (MOD) of just 5.9 inches at the 18mm wide end, and a maximum magnification ratio of 1:2, allows photographers to achieve macro-style detail shots. “The purple flower you see here was about an inch and a half left to right,” Ken says. “Using the 18mm end of the lens, I was able to get right up to it and shoot a nice closeup while dropping the background out. I was a little further away from that pair of yellow leaves in the other image here, but I wanted to capture them in that backlight, which always boosts their color and allows you to see all of the veins and other markings better. I opened up my aperture to get that soft bokeh, and it created those specular highlights on the leaves.”

Ken also tried to showcase the human-made among Mother Nature's offerings, such as the weathered water-powered Mingus Mill, used for



18mm, F/11, 1/100 sec., ISO 400

grinding corn, and the 375-foot-long ramp leading up to the Clingmans Dome Observation Tower. “I knew the mill would be the focal point in that image, just because it was so bright,” he says. “I wanted to shoot on the wide-angle end for this one, positioning myself up against the structure on the side so that the visual line would lead the viewer's eye right to my subject.”

As for the ramp heading up to the observation tower, Ken wanted to build some mystery in to that photo. “When you're at the top of the tower, you get a rare 360-degree view in which you can

see miles in every direction,” he says. “It was interesting for me to look down and see that ramp cutting its way through the trees, almost like a juxtaposition between the old and the modern. I purposely left the tower out of the frame when taking my photo so it would make people who saw the picture think: What's going on here? That's not something you usually see in nature. Sometimes it's fun to let your mind think differently than it usually does when you're composing a photo, to see an image the way your viewer might and have a little fun with it.”

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/> [Instagram@KenHubbardPhotography](#)

PHOTO: KEN HUBBARD



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

Model..... B061
Focal Length 18-300mm
Max. Aperture..... F/3.5-6.3
Blades ... 7 (circular diaphragm)
MOD 5.9 in (WIDE)
39 in (TELE)
Max. Mag. Ratio 1:2 (WIDE)
1:4 (TELE)
Length..... 5 in.
Weight..... 21.9 oz.
Filter Size..... ø67mm
Max. Diameter..... ø75.5mm
Mounts..... Sony E-mount
Fujifilm X-mount

TOP FEATURES OF THE 28-75mm F/2.8 Di III VXD G2

FOR SONY FULL-FRAME MIRRORLESS

New 28-75mm F2.8 G2 Offers Significantly Improved Optical and Autofocus Performance and New Function Customization

The 28-75mm F/2.8 Di III VXD G2 (Model A063) is a fast-aperture standard zoom lens for Sony E-mount full-frame mirrorless cameras with high definition and spectacular image quality defining the key areas of advancements from its wildly popular predecessor model A036. The new model features a redesigned optical system, yet maintains a size similar to its forerunner. The lens provides exceptionally good optical performance, edge-to-edge across the frame, throughout the entire zoom range, along with the soft, beautiful bokeh effects that are distinctive to fast-aperture lenses. Taken altogether, the enhanced features create a potent, everyday zoom lens that draws you a giant step closer to maximizing your enjoyment of photography.

Best image quality in standard zoom lens class

The optics have been revamped from the ground up, employing the latest design expertise to develop an optical construction with 17 elements in 15 groups. With two optimally arranged LD (Low Dispersion) and GM (Glass Molded Aspherical) lens elements, optical aberrations are controlled to the maximum degree possible. Image quality



at wide-open aperture has been significantly improved, offering extremely high resolution throughout the entire zoom range from edge-to-edge. The lens also delivers the soft and beautiful bokeh effects distinctive to fast-aperture lenses. The new 28-75mm F2.8 G2 achieves extremely high performance when paired with ultra-high resolution digital cameras.

Get closer to any subject and enjoy the world of wide macro photography

Close focusing has also been improved and you can get close to your subject for wide macro photography, enabling powerful visual impact with the subject large while keeping a wide view of the background in frame. The MOD (Minimum Object Distance) of the 28-75mm F2.8 G2 is 7.1" at 28mm, an improvement over the 1st-generation Model A036. The working distance becomes about 1.7" at MOD with a maximum magnification ratio of 1:2.7. In addition, at 75mm, the MOD is 15" with a 1:4.1 maximum magnification ratio.

Capture all the action with high-speed, high-precision AF

The AF drive system is equipped with TAMRON's VXD linear motor focus mechanism. VXD is exceptionally responsive and operates at high speed with great precision. The AF speed is approximately twice as fast as the 1st-generation Model A036. With reliable, speedy focusing, you

are ready for those important moments. Moreover, the AF drive motor is very quiet, which is extra important when recording video.

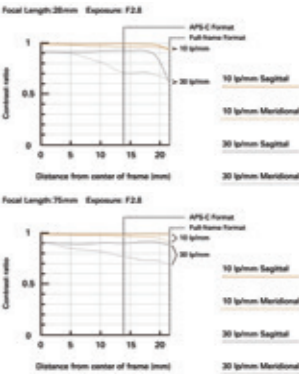
New 2nd-generation lens design improves both operation and ergonomics

The all-new 28-75mm F2.8 G2 incorporates a new design that becomes the hallmark of TAMRON lenses introduced in the future. Grip texture has been improved by redesigning the striped pattern on the rubber of focusing and zoom rings. Certain internal parts have also been enhanced. The surface of the lens exterior is shiny black, much glossier than previous models. TAMRON considered customer feedback and reviewed each part and component of the lens down to the finest details.



NEW 28-75mm F/2.8 Di III VXD G2	
Model.....	A063
Focal Length	28-75mm
Maximum Aperture.....	F2.8
Blades ...	9 (circular diaphragm)
MOD	7.1 in (WIDE) 15 in (TELE)
Max. Mag. Ratio..	1:2.7 (WIDE) 1:4.1 (TELE)
Length.....	4.6 in
Weight.....	19 oz.
Filter Size.....	Ø67mm
Max. Diameter.....	Ø75.8mm
Mount	Sony FE-mount

HIGHLIGHTS IN FOCUS:
28-75mm F/2.8 Di III VXD G2



Best in class optical performance



Dramatic close-up capabilities

The working distance shrinks to around 1.7" when operating at the 7.1" MOD at 28mm. With a maximum magnification ratio of 1:2.7.



Proprietary software tool TAMRON Lens Utility™ for lens function customization

This lens is compatible with the new TAMRON Lens Utility software originally and uniquely developed by TAMRON. TAMRON Lens Utility can be operated using a computer by connecting the lens from its Connector Port via the optional TAMRON Connection Cable. Users can customize the functions and update the firmware through the lens.



Lightweight, compact design with emphasis on ease of use
Just 19 oz. and 4.6" long with 67mm filter size

FROM CITY TO SEA: PACIFIC NORTHWEST EDITION

Kenna Klosterman shows off the versatility of her Tamron **28-75mm F/2.8 Di III VXD G2** lens in Seattle, the Olympic Peninsula, and her own historic hometown.

PHOTO: KENNA KLOSTERMAN

75mm, F/8.0, 1/200 sec., ISO 100



36mm, F/4.0, 1/200 sec., ISO 100

Travel photographer Kenna Klosterman is accustomed to trekking around the globe in search of the most compelling subjects, but for a recent test-drive of one of Tamron's newest high-speed zooms, she opted to capture the scenery closer to home. "I live in the beautiful Pacific Northwest, about two hours outside of Seattle, so why not show it off?" she says. "My goal was to put together a pictorial as if I were on a road trip, showing off the local food, architecture, street scenes, rainforests and rivers, and rocky beaches at sunset, as well as some of nature's magical close-ups."

To accomplish this self-assignment, Kenna knew she had to have a versatile, easy-to-carry lens by her side, and the new Tamron 28-75mm F/2.8 Di III VXD G2 more than came through. "Part of the reason why I've transitioned to a Sony mirrorless camera system is because of its compactness and light weight, compared to a DSLR," she says. "So of course I was excited to combine that with the 28-75 G2, which is only 19 ounces and super-compact. When I'm spending the day exploring, I want to be able to move with ease, not be weighed down by my gear. At the same time, the lens felt durable and solid—it was light weight, but it didn't feel like a lightweight."

The 28-75's zoom range gave Kenna both wide-angle and telephoto shooting power, while its maximum F/2.8 aperture offered her the painterly bokeh she desired and



28mm, F/2.8, 1/320 sec., ISO 200



28mm, F/2.8, 1/350 sec., ISO 200



31mm, F/2.8, 1/80 sec., ISO 800

“SOMETIMES WHEN YOU’RE SHOOTING AT WIDER APERTURES, YOU CAN LOSE SOME SHARPNESS ALONG THE EDGES. WITH THE 28-75, THE HIGH RESOLUTION EXTENDED ALL THE WAY TO THE CORNERS.”



46mm, F/5.6, 1/60 sec., ISO 200

was very clear on this day, so I was able to incorporate it. The light was amazing, and the lens beautifully captured it. Plus, the image quality and sharpness are phenomenal—if you zoom in, you can see the people hanging out at the top of the Space Needle.”

The Seattle Public Library, a dramatic

glass and steel structure located downtown, gave Kenna the chance to turn her camera toward capturing architectural details. “Inside and out, this building is stunning,” she says. “I wanted to explore different angles of it and use the 28–75 to isolate an eye-catching scene, which is always neat to

do when you’re dealing with geometric structures like this. I experimented with different focal lengths, but ultimately, this shot taken at the 28mm end was the one that appealed to me most. I also was looking for what Henri Cartier-Bresson called that ‘decisive moment’—when you set up a shot and then wait to see if

28mm, F/8.0, 1/250 sec., ISO 400



PHOTO: KENNA KLOSTERMAN

“I LOOK FOR WHAT HENRI CARTIER-BRESSON CALLED THAT ‘DECISIVE MOMENT’—WHEN YOU SET UP A SHOT AND THEN WAIT TO SEE IF SOME EXTRA, SPECIAL DETAIL WILL EMERGE.”



47mm, F/4.0, 1/80 sec., ISO 800

some extra, special detail will emerge. When that guy entered the frame carrying his groceries, I knew that was one of those moments.”

Kenna also used the 28-75 to explore the rainforests, waterfalls, and

shorelines of the Olympic Peninsula. “I had such an excellent time wandering in nature with this lens,” she says. “I do enjoy going wide and capturing the bigger scenes, but I also love taking advantage of the 28-75’s close-focusing

ability. With that MOD, I can get really close to the objects I placed in my foreground, whether it’s rocks stacked on a piece of driftwood or a colorful leaf with a waterfall in the background, which, when I crouched down, worked out perfectly with those rocks serving as a frame within the frame. It allows me to get as artsy as I want to.”

Bringing her street photography sensibility out into nature spurs Kenna to create images that go beyond a pretty sunset. “I had another of those ‘decisive moment’ situations while photographing this beach at low tide,” she says. “I had my camera on the tripod, when these kids came running into the frame. I was so excited that I pulled my camera off the tripod and captured them running along the wet sand. It made the photo come alive in a way I hadn’t been expecting.”

Finally, Kenna made sure to test the 28-75 G2 in her hometown of Coupeville, a waterfront town on Whidbey Island. “It’s such a historic place, with preserved buildings that date back to the late 1800s,” she says. “I wanted to capture a photo of this iconic dock, with that gorgeous pre-



28mm, F/16, 1/60 sec., ISO 400

sunset light highlighting the old wharf building in the background. To make the photo more dynamic, I once more waited until I saw some visitors at the end of the dock, then crouched down to place those beam nails in the foreground, with the wood serving as a leading line straight back to the wharf and the people. It’s so much fun to use a lens like this to show off the place I live in from a new perspective.”



28-75mm F2.8 Di III VXD G2

Model.....	A063
Focal Length	28-75
Max. Aperture.....	F/2.8
MOD	7.1 in (WIDE) 15.0 in (TELE)
Max. Mag. Ratio..	1:2.7 (WIDE) 1:4.1 (TELE)
Length	4.6 in
Weight.....	19.0 oz.
Mount	Sony FE-mount

ABOUT: KENNA KLOSTERMAN



Kenna Klosterman is a travel photographer, educator, podcaster, international emcee, tour leader and creative connector. For over a decade she’s hosted 1000+ live online workshops, classes, and web series across the subjects of photography, video, filmmaking, graphic design, art and more. As the Lead Host of CreativeLive she championed millions of students around the globe to master their craft in hobby, business, and life. In the We Are Photographers podcast, Kenna takes you behind the lens and behind the lives of photographers, filmmakers, and industry game-changers to uncover the real stories behind why they do what they do. It brings her great joy to lead photographers in the field on tours to countries including Cuba, Kenya, Tanzania, and more.

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[Instagram @KennaKlosterman](#)



75mm, F/11, 1/200 sec., ISO 200



28mm, F/5.6, 1/125 sec., ISO 1600



53mm, F/8.0, 1/1000 sec., ISO 400

PHOTO: KENNA KLOSTERMAN

PRO TIPS FOR CLOSE-UP PHOTOS

With winter approaching, our outdoor activities may start to slow, but that doesn't mean our photo adventures have to. There's an abundance of subjects ready for their close-up, and they're closer than you think. Refocus your attention, and camera, on the everyday items and details around you, whether it's a weathered license plate, branches filled with frozen backyard cherries, or the snowflakes on the hood of your car.



© David Akoubian



© Glynn Lavender

"SEEK OUT REPEATING PATTERNS, COLOR VARIATIONS, AND LEADING LINES, AND YOU'LL START TO NOTICE SHOTS EVERYWHERE."

— GLYNN LAVENDER



© Alberto Tanikawa

Close focusing in the macro range is a staple of virtually all Tamron lenses, with select lenses offering best-in-class Minimum Object Distance (MOD). A 1:2 maximum magnification ratio can be found on the new 18-300mm Di III-A VC VXD and on all three prime lenses for Sony mirrorless cameras: the 20mm F/2.8 Di III OSD, the 24mm F/2.8 Di III OSD, and the 35mm F/2.8 Di III OSD. Here, our experts share tips on how they use their own Tamron lenses featuring 1:3.7 or more magnification to turn the seemingly mundane into the sublime.

1 - LOOK FOR PATTERNS, COLORS

"As photographers, we're often looking for grandiose scenes, which can be elusive. As soon as you dial back your vision, though, and start concentrating on the objects around you, a world of photo opportunities will open up. Seek out repeating patterns, color variations, and leading lines, and you'll start to notice shots everywhere. This recalibration also means you can set up a photo shoot anywhere, anytime. There's no need to commit hours and hours to get your daily photo fix."

— GLYNN LAVENDER

2 - GO LONG FOR WILDLIFE

"When I'm photographing objects like hood ornaments, using an ultra-wide-angle lens helps me include the environment for context. When photographing close-up work, I appreciate the separation I can get with a long lens like the 18-300, especially when shooting critters that are prey animals or insects. Thanks to the extra distance between my subjects and myself, they're not on edge, and the close-focusing capabilities on Tamron's longer lenses make them perfect for close-up creations."

— DAVID AKOUBIAN

3 - ILLUMINATE YOUR SUBJECTS

"For my close-up work, I use flashlights that have adjustable power, though even a phone's flashlight works just fine. There are macro-specific lighting accessories, such as ring lights, and lens-attached flashes, but since I always have a flashlight on me, those tend to be the most handy. I used a combination of four flashlights and lanterns in the dark to achieve the look you see here in my photo of a cherry burl kuksa, a traditional Scandinavian drinking cup, which I made in my wood shop."

— ALBERTO TANIKAWA

4 - HIGHLIGHT TEXTURE

"Photographic subjects can emerge from the strangest places—even from a bowl of coffee beans. Keep an eye out for subjects like this that feature plenty of texture or color, which stand out in close-up photographs. Use natural light from a window to illuminate your subject from the side for interesting shadows."

— TAMRON PRO TEAM

5 - PROPERLY PRIMP PRODUCTS

"When shooting products with reflective elements, diffuse your lighting and consider using whiteboards on either side of the product so you can get gorgeous highlights and gradients in the reflective or metallic area. For macro-style photography with tons of detail and a wide depth-of-field, you'll need plenty of light to be able to shoot with smaller apertures. To add visual interest to a product shot, and to really express the personality of a product, consider using related botanicals. For "condensation" that doesn't move, use a mixture of 50% glycerin/50% water in a mister bottle. For long drop-lets, which are really on trend, use clear shampoo."

— TAYLOR BRUMFIELD

6 - USE A FAST SHUTTER SPEED

"To achieve close-up images with tack-sharp details, keep as steady of a hand as possible and make sure your shutter speed is fast enough to compensate for any movement while shooting. Also, keep your aperture at around F/3 to F/4 to maximize your focus range to ensure the most detail possible in your subject."

— IAN JONES

Counter Clockwise from top left

18-300mm (100mm), F/5.6, 1/250th sec., ISO 800
35mm (35mm), f/2.8, 1/60th sec., ISO 400
18-300mm (28mm), f/11, 1/40th sec., ISO 800
20mm (20mm), f/3.5, 1/320th sec., ISO 200
28-75mm (28mm), f/4.0, 1/13th sec., ISO 500
18-300mm (18mm), f/6.3, 1/125th sec., ISO 160



© Philip Ruopp



© Jillian Bell



© Ian Jones



© Jose Mostajo



© Billion Lim



© Takashi Namiki

"WHEN PHOTOGRAPHING FOOD, SELECT A KEY ELEMENT OF THE DISH OR SOME OTHER OBJECT THAT STANDS OUT AND KEEP IT SHARP, SO THAT THE VIEWER'S EYE GOES THERE FIRST."

— JOSE MOSTAJO

7 - NARROW YOUR FOCUS

"When you're photographing food up close, it's easy for the depth-of-field to be too narrow, leading to most of the food being soft or out of focus. That's why you'll want to select a key element of the dish or some other object that stands out and keep it sharp, so that the viewer's eye goes there first. In the photo of the meal you see here, I chose to focus on the flower garnish because it was visually the most appealing element. You still get the context of the entire dish, but it's more subtle. Had I focused on the fish or on the onions, the result would have been a bit messier. Also, don't use too wide of a focal length. That will bring you too close to the plate, which will end up "stretching" the food, making it look unrealistic or distorted."

— JOSE MOSTAJO

8 - ADD CONTEXT

"Capture the environment that surrounds your subject by using a wide-angle lens for close-up photography. Create a more complete scene by incorporating shapes, textures, and colors that complement your focal point."

— JILLIAN BELL

9 - GO SHALLOW

"Using a very shallow depth-of-field creates dynamic images with a sharp point of interest, as seen here in my photo of a "Route 66" license plate. Using the widest aperture at the minimum focus distance offers a creamy, smooth background."

— TAKASHI NAMIKI

10 - TIME IT RIGHT

"Shooting snowflakes is easier than you think, but the right conditions are necessary. If the snow is coming down really fast, the flakes will clump together too quickly and you won't be able to see them. The perfect conditions are a light flurry. I'll place a dark material (preferably black velvet) outside on a flat surface that's at waist level; in the past, I've used a bush, deck railing, and the hood of a car. Then I'll bring out a lens with a longer focal length. For the photo you see here, I used my Tamron 70-180mm F/2.8 Di III VXD and focused on the flakes as they fell onto the velvet. If you want to isolate only the most beautiful snowflakes, edit out the extraneous ones later on."

— MARCIE REIF

18-300mm
F/3.5-6.3 Di III-A VC VXD M1:2
[model B061]

35mm F/2.8
Di III OSD M1:2
[model F053]

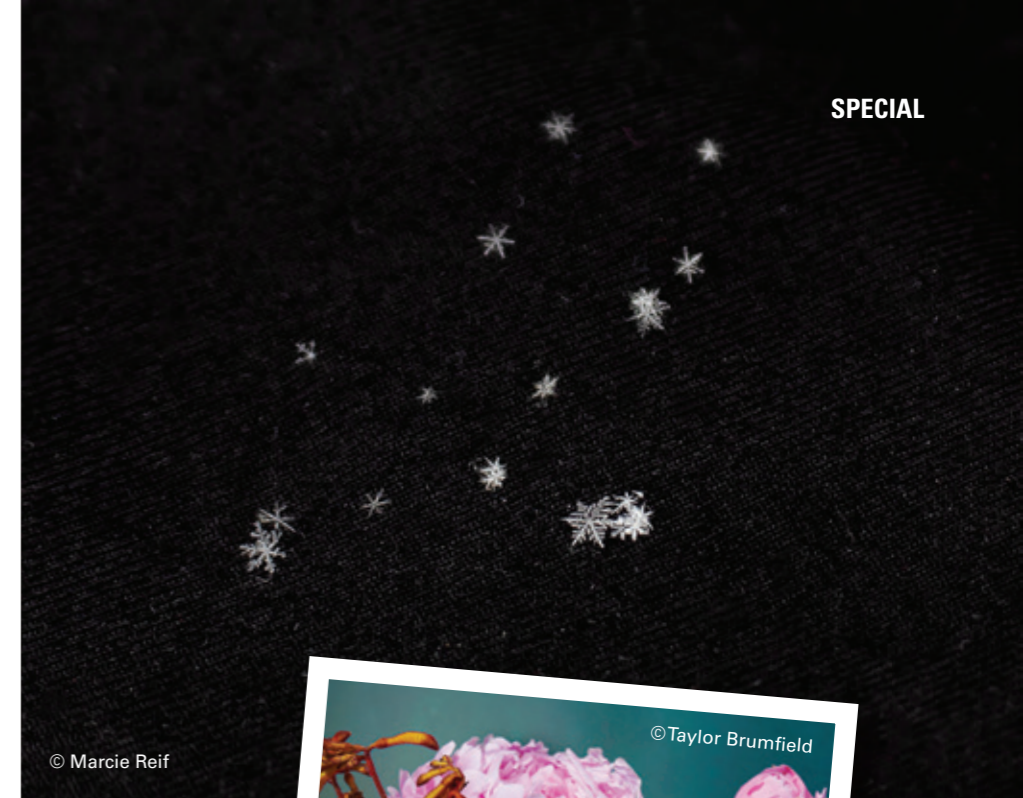
24mm F/2.8
Di III OSD M1:2
[model F051]

20mm F/2.8
Di III OSD M1:2
[model F050]

These Tamron Lenses each feature
1:2 Max. Mag. Ratio

Counter Clockwise from top left

35-150mm (35mm), f/2.0, 1/200th sec., ISO 100
28-200mm (200mm), f/5.6, 1/320th sec., ISO 100
24mm (24mm), f/2.8, 1/1600th sec., ISO 1000
20mm (20mm), f/3.5, 1/400th sec., ISO 200
90mm (90mm), f/14, 1/160th sec., ISO 100
70-180mm (180mm) f/4.5, 1/640th sec., ISO 320



© Marcie Reif



© Taylor Brumfield

© Ian Jones



TOP FEATURES OF THE 35-150mm F/2-2.8 Di III VXD

FOR SONY FULL-FRAME MIRRORLESS

Fast-Aperture
Travel Zoom Covers
Wide-Angle Through
Telephoto Range and
Features New Function
Customization

The TAMRON 35-150mm F/2-2.8 Di III VXD (Model A058) is a high-resolution travel zoom lens that covers everything from the 35mm wide-angle to the 150mm telephoto focal length and is the first zoom lens with an aperture of F2 at the wide-angle end for Sony full-frame mirrorless cameras. Capture beautiful natural landscapes, urban scenery, impressive building exteriors, portraits, casual snapshots and more while traveling, all without changing lenses. The lens allows photographers to shoot at the angles-of-view commonly used when creating art while traveling, empowering you to clearly capture the many scenes as you envision them with overwhelming resolving power and magnificent overall performance.

Outstanding optical performance throughout the zoom range
Thanks to the latest optical design featuring four LD (Low Dispersion) and three GM (Glass Molded Aspherical) lens elements optimally arranged, the 35-150mm F2-2.8 provides superior optical performance throughout the entire zoom range. Even when used with today's extra-high-resolution digital cameras, it consistently achieves high image quality to the edges of the frame and reduces onion ring bokeh (concentric circles) while presenting a



beautiful, soft bokeh style that is achieved only by fast-apertures.

Capture everything from wide-angle to telephoto with a single lens

This powerful zoom lens covers all the common focal lengths that are already familiar to you, giving you more creative options than ever before. The versatile zoom range enables photographers to express themselves freely while capturing images at focal lengths they are familiar with, including 35mm, 50mm (considered “normal” or standard), 85mm (mid-telephoto length commonly used for portraits), 100mm or 135mm, as well as the maximum 150mm tele focal length—and any focal length in between. It’s like six prime lenses in one.

Capture stunning close-up images easily

The 13” MOD at the 35mm wide-angle end produces a maximum magnification ratio of 1:5.7. In addition to boldly accentuating the subject, you can make it stand out by creating a beautifully blurred background utilizing the fast F2-2.8 maximum aperture. You can also take unique, one-of-a-kind photos, including overhead shots of food while traveling, and captivating close-up photography.

Fast, quiet VXD linear motor mechanism for high-speed and high-precision autofocus

The lens's AF drive uses the VXD linear autofocus motor that delivers high-



NEW 35-150mm F/2-2.8 Di III VXD

Model.....	A058
Focal Length	35-150mm
Maximum Aperture.....	F2-2.8
Blades ...	9 (circular diaphragm)
MOD	13" (WIDE) 33.5" (TELE)
Max. Mag. Ratio..	1:5.7 (WIDE) 1:5.9 (TELE)
Length.....	6.2 in
Weight.....	41.1 oz.
Filter Size.....	Ø82mm
Max. Diameter.....	Ø89.2mm
Mount	Sony FE-mount

 **SEE THIS LENS IN ACTION** <https://youtu.be/Do0PjvVE>

HIGHLIGHTS IN FOCUS:
35-150mm F/2-2.8 Di III VXD

Superior close-focusing capability
MOD of 13” at the wide end for creative close-ups

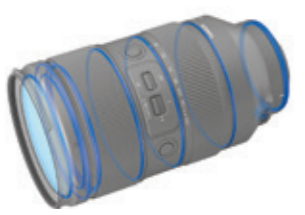


Fast-aperture throughout the range
• 35-40mm F2
• 41-60mm F2.2
• 61-80mm F2.5
• 81-150mm F2.8



Proprietary software tool TAMRON Lens Utility™ for lens function customization

This lens is compatible with the new TLU software originally and uniquely developed by TAMRON. The TLU is operated using a computer by connecting the lens from its Connector Port via the optional TAMRON Connection Cable (USB-C Type A to Type-C sold separately). Users can customize the functions and update the firmware through the lens.



User friendly features
Moisture-Resistant Construction, Fluorine Coating, and hood with locking mechanism for greater convenience.

RETURN TO THE ANDES

For his Peruvian homecoming, native Jose Mostajo captured brand-new views with his Tamron **35-150mm F/2-2.8 Di III VXD** zoom lens.

PHOTO: JOSE MOSTAJA

42mm, F/2.8, 1/125 sec., ISO 100



35mm, F/2.0, 1/800 sec., ISO 100

Whenever Jose Mostajo has the opportunity to visit Peru, he jumps at the chance, and for good reason. The onetime musician was born there, and now that he's a travel photographer instead of a traveling performer, the appeal of revisiting his native land is even more irresistible.

Jose had that chance again in July, and this time around, he wanted to see sights he'd never seen before and take pictures he'd never captured. "I wanted to be open to entirely new experiences and to tempt the unpredictability of the landscapes and street scenes," he says. "I wanted to have a lens I could bring with me everywhere, even when I went out to eat."

Accompanying Jose on his adventure was the Tamron 35-150mm F/2-2.8 Di III VXD zoom for his Sony mirrorless camera. "Those maximum apertures—F/2 at the wide end and F/2.8 at the telephoto end—ensured I could shoot at sunrise, sunset, and in other less-than-ideal lighting conditions, without having to crank up my ISO," he says. "All of my images were super-sharp. The lens also has very high-precision, fast focusing, and I love the aesthetics of it, with an attractive, sleek finish and a nicely contoured profile that's easy to hold."

No trip to the Andes Mountains in the country's southern sector would be complete without a stop at Machu Picchu, the awe-inspiring UNESCO World Heritage



150mm, F/2.8, 1/500 sec., ISO 100

site of ancient Inca ruins from the 15th century. “It’s the main attraction near Cusco—I had to go!” Jose says.

“I befriended one of the guards and was able to stay later than most of the other tourists, which helped me capture many of my best images with the 35–150.”

Jose then trained his lens on some of the most majestic features of the Peruvian landscape, from a glacial lake in Cusco, to the vibrant, iron-rich Red Valley, to the nation’s famed Rainbow Mountains. “There’s the famous Vinicunca, which is featured in most tourist photos,” Jose says. “Then there’s Palcoyo, and finally a newer addition that wasn’t even technically open to the public yet when I went. I was working with an agency and we were permitted to do some exploring there. I wanted to capture those colorful mineralogical stripes, but I felt that having a person appear at the top of the mountain would lend a sense of just how big it really is. The driver who took me there was happy to hike up to the top for me; you can see him up there, just a tiny speck.”

Peru is often deemed a land of extremes, marked by the dense Amazon rainforest, snow-covered mountains, and a searing coastal desert. “We did some mountaineering when I was



35mm, F/2.0, 1/1000 sec., ISO 100

150mm, F/2.8, 1/1600 sec., ISO 200



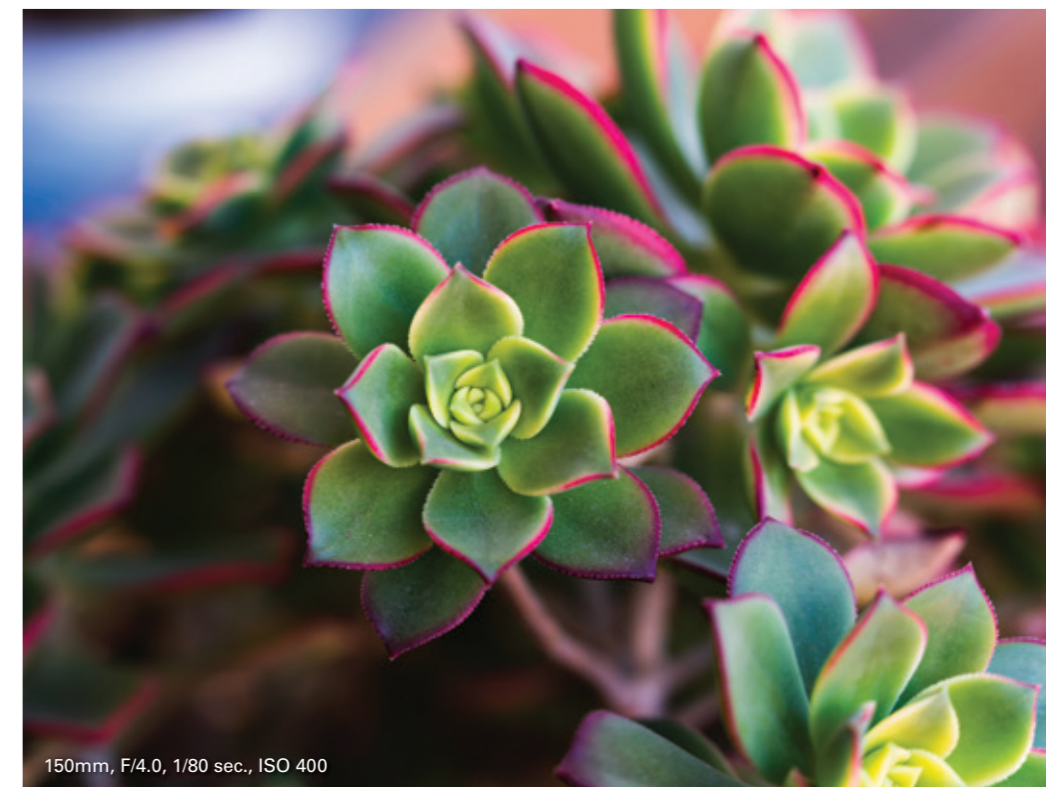
36mm, F/5.0, 1/200 sec., ISO 100

“THOSE MAXIMUM APERTURES—F/2 AT THE WIDE END AND F/2.8 AT THE TELEPHOTO END—ENSURED I COULD SHOOT AT SUNRISE, SUNSET, AND IN OTHER LESS-THAN-IDEAL LIGHTING CONDITIONS, WITHOUT HAVING TO CRANK UP MY ISO.”

there, and when we made it to the summit of this one mountain, we were completely surrounded by other peaks and just...snow,” Jose says. “It was close to 19,000 feet in altitude. The image you see here was actually taken on our second attempt to get to the top. The first time around, the mountain was enveloped by clouds and our tracks were being erased by the wind, so we had to hurry back down the mountain—it was too dangerous. For our second ascent, we had a smaller group and got up the mountain faster, and there was beautiful weather at the summit. It was still cold and windy, but the sun was out, and I captured the image I wanted.”

From the icy mountains, Jose headed down to Huacachina, known as Peru’s desert oasis in southwestern Peru. The dunes are a popular place for tourists to head for dune bugging, Jeep tours, and sandboarding. “Photos taken in this spot are usually of the lagoon that this resort village is built

PHOTO: JOSE MOSTAJO



150mm, F/4.0, 1/80 sec., ISO 400



71mm, F/2.5, 1/60 sec., ISO 100

“BEING ABLE TO GET SO CLOSE TO THESE FLOWERS AND COME OUT WITH SUCH BEAUTIFUL, SHARP IMAGES IS A TESTAMENT TO THE CLOSE-FOCUSING ABILITIES OF THE 35-150.”

around, but I wanted to take some pictures of the excursions out on the dunes, where I was able to watch this Jeep zip along at full speed,” he says. “I love the texture, curves, and shadows of the dunes, with that tiny Jeep adding a sense of scale. The 35-150 gave me the ability to zoom in and compress the dunes in the back, some of which were pretty far away.”

The Cathedral Basilica of the Assumption of the Virgin, a Gothic-Renaissance church built in the 16th century and located in Cusco’s main square, gave Jose the opportunity to turn his lens toward local architecture. “The cathedral is a big attraction in Cusco,” he says. “It’s so imposing, and just a marvel to capture. I wanted to take a picture of it at sunset, right when the outside lights were being turned on. The 35-150 performs so well in low light, which helped me achieve this shot.”

The 35-150’s Minimum Object Distance (MOD) of 17.7 inches across the entire zoom range allowed Jose to take pleasing photos of resident flowers in the yard of a hostel he stayed at in

Cusco, as well as in the flower fields of Hauraz’s Plaza de Armas. “Being able to get so close to these flowers and come out with such beautiful, sharp images is a testament to the close-focusing abilities of the 35-150,” he says.

Local wildlife also managed to wander in front of Jose’s lens. “We had failed trying to summit one of the mountains due to horrible weather, and we were on our way back down when we passed this alpaca,” he says. “A woman had been herding a bunch of them down the mountain, but a few had lingered behind.”

Using the 35-150, Jose was able to capture the alpaca against the stunning mountain backdrop, zooming



35mm, F/2.0, 1/1600 sec., ISO 100

in from afar so he didn’t disturb the animal. “What I love about this photo is the depth I was able to achieve because of this lens,” he says. “If I’d used another lens, I don’t know if I’d have been able to get the alpaca to stand out as much as it is here.”

ABOUT: 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 photography has led to partnerships with a variety of organizations such as the Australian Tourism Board and the Environmental Defense Fund, and commercial work with outdoor companies such as Killa Expeditions, Sierra Designs, and Matador Gear. With his photography he hopes to inspire people to get outside and enjoy nature.

<https://www.josemostajo.com/>
[Instagram@josemaostajo](https://www.instagram.com/josemaostajo)



125mm, F/2.8, 1/1600 sec., ISO 100



35-150mm F/2-2.8 Di III VXD

Model.....A058
 Focal Length.....35-150
 Max. Aperture..... F/2-2.8
 MOD.....13 in (WIDE)
 33.5 in (TELE)
 Max. Mag. Ratio..1:5.7 (WIDE)
 1:5.9 (TELE)
 Length.....6.2 in
 Weight.....41.1 oz.
 Mount.....Sony FE-mount



150mm, F/5.6, 1/1250 sec., ISO 100

PHOTO: JOSE MOSTAJO

ICELANDIC INFERNO

Ian Plant and his trio of Tamron lenses document an ongoing eruption in the aptly named Land of Fire and Ice.

PHOTO: IAN PLANT

70-180mm, (70mm), F/5.6, 1/200 sec., ISO 100



17-28mm, (28mm), F/6.3, 1/20 sec., ISO 100

They call it the volcano that keeps on giving. For more than six months, the Fagradalsfjall mountain, located in the Geldingadalur region of Iceland's Reykjanes Peninsula, has been erupting, sending forth lava in both slow, steady streams and as fiery geysers shooting up into the sky. It's said to be one of the lengthiest eruptions in Iceland in decades, and photographers aren't passing up the opportunity to witness it first-hand.

Ian Plant recently visited the area to capture the magnificence of Geldingadalur's glowing wrath, tapping into a trio of Tamron lenses for his Sony mirrorless camera: the 17-28mm F/2.8 Di III RXD, 70-180mm F/2.8 Di III VXD, and 150-500mm Di III VC VXD ultra-telephoto zoom. "The movement from the volcano was constantly changing, so having those three lenses was very useful," he says. "When I first visited the volcano, I was incredibly close—you could feel the heat coming off of it. Because of my proximity, having a wide-angle lens like the 17-28 was handy to capture not only the eruption, but also the surrounding terrain and clouds. As the eruption progressed, however, and the viewing platforms moved significantly farther away, having those longer telephoto zooms was critical."

Because the volcano is off of Iceland's southern coast, in an area that's prone to inclement weather, Ian was forced to bend to Mother Nature when it came to visiting hours. "The peninsula sticks out into the



150-500mm, (150mm), F/6.3, 1/100 sec., ISO 100



17-28mm, (25mm), F/5.6, 1/60 sec., ISO 100



70-180mm, (105mm), F/5.6, 1/80 sec., ISO 100

“BECAUSE OF MY PROXIMITY, HAVING A WIDE-ANGLE LENS LIKE THE 17-28 WAS HANDY TO CAPTURE NOT ONLY THE ERUPTION, BUT ALSO THE SURROUNDING TERRAIN AND CLOUDS.”

sea, and it can get very moist—the volcano is often completely shrouded in clouds and you can’t see a thing,” he says. “During my first trip, I was able to get out there four out of the six days I was there, which was pretty good. During my second trip about a month later, I missed 11 out of the 12 days. You take what you can get.”

The temperamental elements also prompted extra precautions in preparing and shooting. “You don’t really have to be concerned about the volcano destroying your gear in Geldingadalur—it’s the weather you have to worry about,” Ian says. “There can be a lot of rain, so you’ll want to have a camera bag with a rain cover, as well as a lens hood to keep the moisture off your lenses. A sturdy tripod is also essential, as you’re likely going to be shooting in a lot of low light and using long exposures. However, you can’t leave your tripod unattended. It’s really windy, and if you turn around for too long, you may find your tripod knocked over by a gust.”

Photographers trekking over the Icelandic tundra near the volcano also need to be cognizant of where they’re setting down their gear, and themselves. “There can be ejecta from the volcanic explosions on the ground,” Ian says. “The rocks and sand on the hills surrounding the volcano can be covered with these glassy particles—enough to rip your pants if you sit down. Setting your gear down in the wrong spot might not be great, either.”

Although hot lava is bright enough to shoot even during daylight, Ian prefers to shoot such scenes when there’s mixed light. “I would often try to arrive at my shooting spot around sunset so that I could include colorful clouds in the sky or maybe even the sun in the background as an element of the composition,” he says. “Because the eruption and the lava are so bright, it matches the exposure very well of the ambient light during those times. Once you head into the darker twilight hour, there are other wonderful photo opportunities. In addition to the bright red of the lava, you’ll be able to capture cooler tones over the shadowed landscape. When the ambient light totally drops and you can’t see the landscape anymore, you’re just photographing the lava itself.”

If the volcano site is safe enough to allow photographers to congregate nearby, that means the lava likely isn’t moving quickly enough to require super-fast shutter speeds. “I’m not typically trying to freeze the action here,” Ian says. “Instead, what I like to do is experiment with longer exposures. If there’s lava flowing over the landscape, I’ll aim for a 15- or 30-second exposure to blur the lava a bit. Long exposures are also fun to do for magma bursts, as the colorful arcs shoot through the sky.”

150-500mm
F/5-6.7 Di III VC VXD
[model A057]

PHOTO: IAN PLANT

70-180mm
F/2.8 Di III VXD
[model A056]17-28mm
F/2.8 Di III RXD
[model A046]

17-28mm, (17mm), F/11, 1/5 sec., ISO 100

To edit his volcano photos, Ian uses a careful hand. “Exposure in post-processing can be a bit tricky with lava because it’s so bright and a very, very brilliant red, which digital sensors have a tough time capturing,” he says. “What you often have to do is underexpose your images to ensure the reds aren’t overexposed or blown out in the digital file. Even then, I’d find during the editing process that the RAW files simply didn’t capture those reds the way I saw them, with that backlit brilliance. So I spent a good amount of time trying to give my images that more vibrant, saturated look you typically associate with lava, so you feel like you’re there watching the event live.”

ABOUT: IAN PLANT



World-renowned professional photographer Ian Plant travels the globe seeking out amazing places and subjects in his never-ending quest to capture the beauty of our world with his camera. Ian is a frequent contributor to many leading photo magazines, the author of numerous books and instructional videos, and founder of Shuttermonkeys (<https://www.shuttermonkeys.com>), a site dedicated to photography education and inspiration. [Instagram@ianplantphoto](https://www.instagram.com/ianplantphoto)



70-180mm, (114mm), F/11, 1/5 sec., ISO 100

PORTRAIT OF A HOLY MAN

Mauro De Bettio celebrates India’s sadhus with his
 Tamron **SP 35mm F/1.4** and **SP 15-30mm F/2.8 VC G2** lenses.

SP 35mm, F/2.8, 1/160th sec., ISO 100

PHOTO: MAURO DE BETTIO



SP 35mm, F/2, 1/250th sec., ISO 320

Taking pictures of people used to intimidate Mauro De Bettio. The travel and documentary photographer, born and raised in a tiny village in the Italian Alps and now based in Barcelona, started taking pictures when he was a teen, and he waded in with photos of local fauna, gradually moving up to landscapes. Soon macro found its way into his workflow, but portraits eluded him. “People were the subjects that scared me the most,” he says. “I started photographing them from afar, and then, slowly, I approached them.”

Today, documentary photography defines Mauro’s portfolio, and he uses the Tamron SP 35mm F/1.4 Di USD and SP 15–30mm F/2.8 VC G2 lenses to help him capture his subjects. “Documentary photography represents my way of speaking and allows me to live the way I want to live,” he says. “I explore vanishing cultures, ancient traditions, and contemporary culture, always including the human element, spending my life working on projects that touch on important social and human rights issues. The 35mm is the lens I use the most; it’s so bright and fast-focusing, and offers the sharpness I need at all apertures. The 15–30mm, meanwhile, is sharp even at the edges, and it’s extremely clean, with almost no vignetting.”

Read on for a glimpse into Mauro’s photographic style, as well as on how he used these two lenses on a recent trip to India to document the country’s sadhus, or religious ascetics.



SP 15-30mm, F/7.1, 1/250th sec., ISO 320

How would you define your work as a photographer?

Mauro De Bettio: I like to call myself a storyteller. For me, a photograph represents my way of speaking. As a photographer, the only powerful medium I possess to express myself and communicate is my camera—a tool that offers an infinite range of perception and interpretation, creating images that stimulate and provoke.

Tell us about your most recent trip to India. What was your photographic goal on this trip?

Mauro De Bettio: My passion for photography and traveling has taken me to India five times over the last 10 years. Although it's difficult to express in words exactly why I love and am so attached to

India, I will say that it feels like a second home for me, and it's given me some of the most unforgettable moments of my life.

I've always been attracted to this culture, its traditions and values, the spirituality, and the diversity of locations, from the beaches in the south to the incredible Himalayas in the north. But the thing I'm drawn to the most are the people. They're the most memorable people I've ever met. Most of them are generous, honest, gentle, and full of dignity, and the way they welcome you and show tolerance toward all religions and cultures is unique, in my view.

During my various long journeys to India, one of the things that caught my attention the most are the sadhus, or holy men. These are devoutly religious Hindus living throughout India, part of orders that date back thousands of years.

The purpose of this long-term project of mine was to take portraits of these incredible individuals.

My main goal was to observe what knowledge and experience helped sadhus live such an isolated life. To do this, I had to live as closely as I could to their lifestyle—that was the only way to get the intimate portraits I was looking for. I felt and knew that each one of those faces had a story to tell. (See a behind-the-scenes video here on Mauro's project.)

How did you help your subjects get comfortable in front of your camera?

Mauro De Bettio: Many times it was hard to explain to them what I was trying to do: why I wanted to take portraits of them, why I wanted to tell their story and share their spiritual path, why I wanted to take a photo in a certain location or at a particular time of the day—all factors that, for a photographer, are the keys to a compelling portrait.

I did my best to spend as much time as I could with my subjects even before I set up my equipment. It was a necessary step to gain that mutual trust. It was also important to get to know the people who would be immortalized forever in a frame, to remember who they are, their names and their stories. Once we had that rapport between us, the portraits easily evolved out of that.

Talk about lighting.

Mauro De Bettio: I tried to use all-natural light where I could. I spent time examining the scene and chasing the light, trying to understand where the sun was rising and where it was setting, and



SP 35mm, F/1.8, 1/100th sec, ISO 500



SP 35mm, F/3.2, 1/200th sec., ISO 125

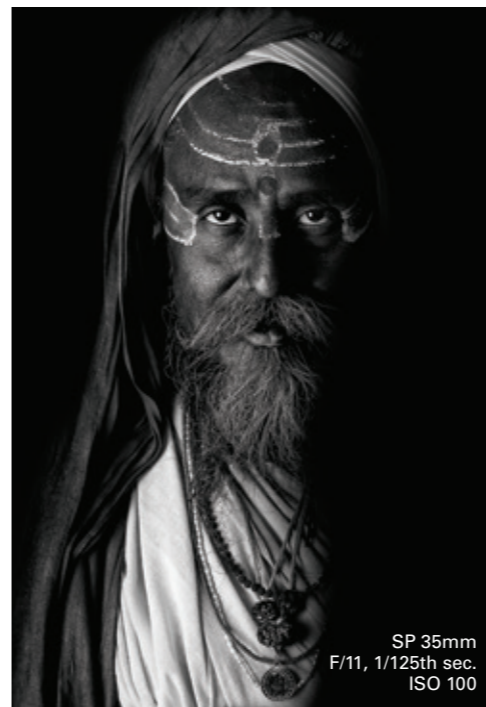


SP 35mm, F/3.5, 1/250th sec., ISO 200



SP 35mm, F/1.8, 1/200th sec., ISO 500

PHOTO: MAURO DE BETTIO



SP 35mm, F/11, 1/125th sec., ISO 100



SP 15-30mm, F/7.1, 1/320th sec., ISO 160

"I LIKE TO CALL MYSELF A STORYTELLER. FOR ME, A PHOTOGRAPH REPRESENTS MY WAY OF SPEAKING."

choosing the best time of day to better compose the visual story I was trying to create.

When that wasn't possible, I also used external flash lighting. I strongly

believe that a flash helps to achieve much better results in a number of different situations, such as when there are overexposed backgrounds, or to fill the shadows, shape the subject, direct attention, create mood, and simulate lighting that otherwise doesn't exist.

How did you decide on a composition for each subject?

Mauro De Bettio: Most of the time I preferred to portray my subjects in their environment, in context. That's definitely the best choice if you want to show an entire story in one frame. But there are times when I found myself in front of such special subjects that I decided to show them up close. People who, for example, are able to communicate without speaking, with just a glance, through the wrinkles on their face or hands, or by the clothes or jewels they wear. Those are all details that you can only capture by taking a more intimate portrait.

ABOUT: MAURO DE BETTIO



Born and raised in the Italian Alps and now based in Barcelona, Mauro

De Bettio is a documentary photographer who's learned his own way of seeing the world, shaped by the environment and people he encounters in his travels. His award-winning photos have been featured in such publications as National Geographic, Condé Nast Traveler, and Edge of Humanity, among others. <https://maurodebettio.com> [Instagram@mauro_de_bettio](https://www.instagram.com/mauro_de_bettio)

SP 35mm F1.4 Di USD

Model..... F045
Focal Length35mm
Max. Aperture..... F/1.4
MOD11.8 in
Max. Mag. Ratio1:5
Length.....4.1 in
Weight.....28.7 oz
Mounts.. Canon & Nikon DSLR
Mirrorless with Mfg. Adapter



THE MAGIC ALONG THE EDGES

Jamie Malcolm-Brown uses his suite of Tamron lenses and whatever Mother Nature throws his way to showcase New England's landscapes.

PHOTO: JAMIE MALCOLM-BROWN

17-28mm, (17mm), F/2.8, 30.0 sec., ISO 200



100-400mm, (200mm), F/5.6, 1/4000 sec., ISO 640

Jamie Malcolm-Brown has been shooting landscape and nature photography for nearly two decades, seeking out scenes not often seen along the backroads of New England. As a dad of two young kids, he realized he wanted to streamline his gear when he suddenly found himself lugging around a camera bag and a diaper bag. This helped lead him to his current Sony full-frame mirrorless camera and a set of Tamron lenses designed specifically for his system: the 17-28mm F/2.8 Di III RXD and 28-75mm F/2.8 Di III*, as well as the 20mm F/2.8 Di III and the 100-400mm Di VC USD, which he's adapted for his Sony system.

"I've always been big into hiking, and I even took on parts of the Appalachian Trail way back when with my film cameras," he says. "Being able to go digital, and then from there transitioning to the Sony system with my Tamron lenses, has made a huge difference for me. Every few ounces counts when you're hiking 5 miles into a remote location. Plus, lenses are a big investment, so my Tamron lenses seem like a no-brainer to me. They offer such high optical quality at a reasonable price."

As someone who's shot his fair share over the years of waterfalls, leaf-covered trails, and seascapes at sunset, Jamie's goal when he heads out with his camera is to find not only locations that others might not think to photograph, but also unusual weather conditions that can help him put his own Jamie Malcolm-Brown stamp on New England landscape photography.

*See the new G2 version of the 28-75mm that replaces the original version.



17-28mm, (17mm), F/22, 3.2 sec., ISO 50



100-400mm, (227mm), F/6.3, 1/25 sec., ISO 400

“SEEKING OUT MORE INTIMATE ELEMENTS, RATHER THAN JUST THE GRAND LANDSCAPE, IS ONE WAY I’M TRYING TO PUT MY OWN SPIN ON NATURE PHOTOS.”

“If I know it’s going to be a stormy night, that’s when I know I might be able to capture a cool lightning photo,” he says. “If there’s going to be a full moon in the summertime, that’s neat, but maybe that full moon would look even more interesting over a winter scene. Shooting the sun peeking through deep fog might make for a unique image. Get to know your area and how to read its weather patterns, then look for the magic happening along those patterns’ edges.”

PHOTO TIPS: LANDSCAPE AND NATURE IMAGES

1 Tap into your zoom range.

It’s easy to take a nice photo when you arrive at a scene where everything is beautiful and there’s a perfect leading line or S-curve that can help direct your composition. Other times, however, the picture you want may not be immediately self-evident. You could take a wide-angle shot of the entire scene at 17mm, but it might not turn out to be a compelling photo. Zoom in on one element of that scene, though, like I did for that tree reflected in the lake, and it can transform the image. Fall in New England is always incredible, but it gets hard to find new ways to capture it. Seeking out more intimate elements, rather than just the grand landscape, is one way I’m trying to put my own spin on nature photos.

2 Balance your backgrounds and foregrounds.

A stunning sunset sky or waterfall makes for a gorgeous subject, but adding an interesting foreground element can turn an ordinary photo into more of a conversation starter. For the waterfall photo you see here, for example, I used a long exposure to make the water creamy, and I was happy with that, but then I saw that vibrant red leaf just sitting on the green moss. I incorporated that leaf into the image to add a pop of color and a little extra oomph. That’s one of the best things about my Tamron lenses: They offer excellent macro capabilities when you want to get low to the ground and super-close to objects like this.

3 Time your reflections.

This is one of my favorite types of images to create, but to pull it off, you have to know when to go. It helps to head out in the early morning, before the wind has kicked up, and you want to look for smaller areas that are somewhat covered or enclosed. For the image here of the tree near the lake, I was in a cove that was sheltered from much of the wind. You’ll also get a better perspective on the reflection if you lower your tripod from eye level to about 2 feet off the ground. I’ll take my camera off the tripod, move around until I see exactly where I want to take the shot from, then get the tripod to fit into that spot..

4 Wisdom on waterfalls.

I always bring a circular polarizer when I’m deep in the woods photographing waterfalls. It cuts down on reflections on the wet rocks and offers more contrast within the scene. As far as the shutter speeds I use, it depends on how close I am and how fast the water is moving. I like to experiment with different speeds. Going really long, like for 10 or 15 seconds, can result in an amazing shot, but depending on the scene, even just a quarter of a second can give you the look you’re going for.

5 Take your time during the editing process.

Color in my images is really important. I want to accentuate that contrast and fine-tune, but not within the entire photograph. That’s why I try not to adjust my images globally. If you’re just moving the vibrance and saturation sliders, it can start looking outrageous pretty quickly. I edit more selectively. I’ll use the gradient tool or the brush tool and adjust the saturation within that, or tighten up my adjustments even further in Photoshop.

28-75mm
F/2.8 Di III VXD G2
[model A063]100-400mm
F/4.5-6.3 Di VC USD
[model A035]20mm
F/2.8 Di III OSD M1:2
[model F050]17-28mm
F/2.8 Di III RXD
[model A046]

ABOUT: JAMIE MALCOLM-BROWN



Jamie Malcolm-Brown is a landscape, aerial and timelapse photographer based in Western Massachusetts. He has been working as a photographer for over 10 years. After years of shooting events and weddings Jamie made the switch to landscape photography 4 years ago. He has a passion for finding lonesome trees on a foggy morning and tries to capture the New England landscape with the drama and beauty it deserves.

<https://jamiemalcolmbrown.com/>
[Instagram@jamiemalcolmbrown](https://www.instagram.com/jamiemalcolmbrown)

PHOTO: JAMIE MALCOLM-BROWN



17-28mm, (17mm), F/8, 1/15 sec., ISO 640



100-400mm, (149mm), F/5.6, 1/200 sec., ISO 3200

MY PROJECT

IN SEARCH OF 'FLOW'

Juan Ramos lets the lines, textures, and patterns of local flora guide his close-up black-and-whites with the Tamron **70-180mm F/2.8 Di III VXD**.



The way I originally fell into the photography world was through other artistic endeavors. About three or four years ago, I was exclusively painting and drawing, and I needed reference photos to work from. I decided to get a camera so I could take higher-quality pictures myself, and I ended up falling in love with photography.

Although I loved, and still love, painting, completing a painted artwork can take a long time. With photography, I'm following the same rules of composition and exercising the same creativity as I do when I'm painting, but my creation is instant. I'm capturing the moment in that moment.

I typically take portraits of people, but for this series of close-up images, I visited two local greenhouses, ready to experiment with the new Tamron 70-180mm F/2.8 Di III VXD zoom lens.

The 70-180 lens is amazing for this type of image. I'm able to get so close to my subjects, and I especially love how I'm able to achieve that beautiful bokeh in the background so all eyes are on the intricacies of the plants. When I'm taking macro-style photos like this, I typically shoot at F/5.6, especially when I'm at the 70mm end of the lens. When you're shooting in black and white, adding that bokeh effect amplifies the shadows.

Although I'll occasionally use artificial lights, including LEDs, I usually shoot my plants and flowers in all-natural light—and the light I seek is typically harsher. That's because with black-and-



171mm, F/5.6, 1/200th sec., ISO 400

white photography, a harder light creates very dramatic highlights and shadows. Plants also have a sort of subsurface scattering when the light hits them, creating what's almost like a glow.

People will sometimes wonder why I choose to shoot these close-ups of plants in black and white. I'm not a biologist who has to document the entire plant if I want to, but I can also isolate parts of the plant, or certain textures or patterns I want to draw attention to. The black and white helps accentuate that.

When composing my photos, I'll examine the plant or flower and determine what its "flow" is. Then, according to that flow, I'll incorporate traditional composition guidelines, such as the rule of thirds or the golden ratio. The subject dictates the rule, because it's organic matter. I also pay a lot of attention to leading lines, shadows, and color contrast. In this type of photography, you want to constantly guide the viewer's eye and show them what to look at. You want to make sure the viewer's attention doesn't drift from what you want the main focus of your image to be.

That's where the Tamron 70-180 comes into play. With a Minimum Object Distance (MOD) of just 33.5 inches at the 180mm end, and a Maximum Magnification Ratio of 1:4.6, I can really get in close and bear witness to a whole different world we don't usually see. It changes your perspective on things. Add in the dramatic lighting, and it offers the viewer a zen type of feeling.

PROFILE: JUAN RAMOS

Location: Hartford, CT

Occupation: Sales

Employer: Camera Bar

Photographic Specialty: Portrait, landscapes and fine art

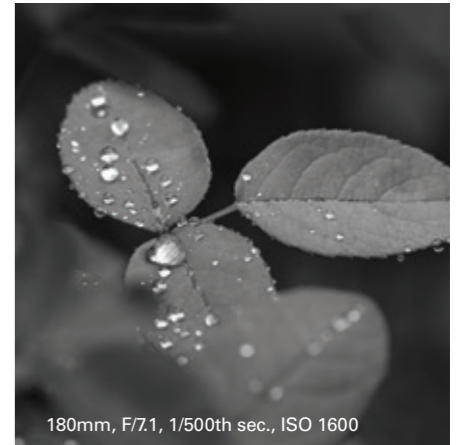
Passions: Arts, reading, learning, nature and the future

Favorite Lenses: 17-28mm F/2.8 Di III RXD, 28-75mm F/2.8 Di III RXD, 70-180mm F/2.8 Di III VXD

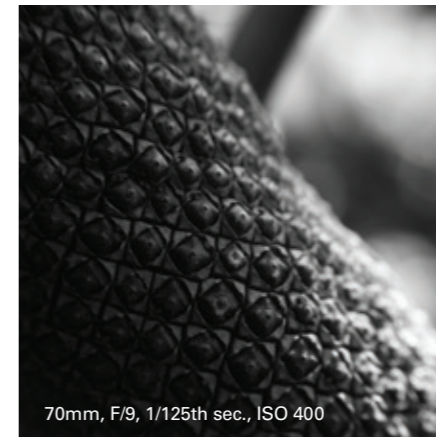
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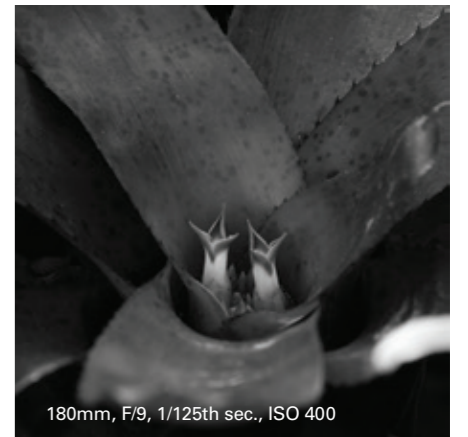
180mm, F/13, 1/200th sec., ISO 1000



180mm, F/7.1, 1/500th sec., ISO 1600



70mm, F/9, 1/125th sec., ISO 400



180mm, F/9, 1/125th sec., ISO 400



70mm, F/9, 1/125th sec., ISO 400

PARTING SHOT:



Chris Slagle shares how to shoot composite night skies images

This composite image was shot at the iconic Delicate Arch in Arches National Park in Utah using my Sony A7III + Tamron 17-28mm during a cold night in January. A couple months later, I used my Tamron 28-75mm, Hoya Starscape filter and iOptron Skyguider Pro to capture the start of Milky Way season in Death Valley National Park. To create an image like this, it's important to shoot your foreground during the short window of time after sunset and before true darkness (Blue Hour), which helps to preserve detail and reduce noise that would be introduced at nightfall. To capture the Milky Way, I use a star tracker to get much longer exposures than could otherwise be captured by a stationary tripod head. The key to good Milky Way sky processing is stacking long exposures to pull out as much detail as possible and ensuring that you have good contrast and color when you make your edits.

FOREGROUND SETTINGS: **Tamron 17-28mm: 17mm, f/2.8, 3.2 sec., ISO100**

SKY SETTINGS: **Tamron 28-75mm: 28mm, f/2.8, 300 sec, (8 images stacked in Sequator), ISO800**

ADDITIONAL EQUIPMENT USED: **iOptron Skyguider Pro (star tracker)**

©Chris Slagle [Instagram@chrislagle](https://www.instagram.com/chrislagle)

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