

PRO TIPS FOR WEDDING PHOTOS

It's time to gear up for
plenty of romance.



Cover image by Elmer Escobar with the Tamron 35-150mm F/2-2.8 Di III VXD



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

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

CREATIVITY IN BLOOM

Christine McCluskey showcases the vibrancy of flowers with her Tamron 17-70mm F/2.8 VC RXD.



A compact and lightweight trio of fast zoom lenses

17-28mm
F/2.8 Di III RXD

[model A046] WIDE-ANGLE ZOOM LENS for Sony Full-Frame Mirrorless Cameras

28-75mm
F/2.8 Di III VXD G2

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

70-180mm
F/2.8 Di III VXD

[model A056] TELEPHOTO ZOOM LENS for Sony Full-Frame Mirrorless Cameras

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Dear Readers,



Now that spring is abloom, a new sense of life and adventure is in the air! And this Spring 2022 issue brings you great inspiration and how-to info from the pros. This includes posing and other tips to create outstanding wedding photos (page 10) you can put to use whether you are a guest or on the job. These tips can even come in handy when photographing your friends and family at your next gathering!

Spring is a time of year when many things are picking up and coming alive—outdoor activities and sports are just two. Oliver Güth tells us why his 150-500mm is the perfect lens for his track and field photography (page 6) and with birds returning in abundance to many parts of the country, Nancy Elizabeth shares with us her project of photographing backyard birds with her 150-500mm (page 44).

Spring also makes us anxious to hit the road and enjoy the great outdoors. Dalton Johnson enjoys his time traveling the California coast in his touring van photographing surfers, seaside campsites, and all that this unique way of life has to offer (page 40).

Brallan Perez Favela shares the story behind his breathtaking 2021 VIP contest winning image “City of Stars. (page 18) And Nick Irwin embraces the quiet solitude of magnificent landscapes with his pack of Tamron lenses (page 28). This issue is sure to motivate the travel photographer in you to get packing and take off!

Christine McCluskey showcases her beautiful and vibrant flowers and gives us tips so we can do the same (see page 20). Our beginner’s guide to shooting video with your mirrorless camera (page 26) will have you making short films in no time. Be sure to see how Tamron’s new customizable lenses can help you achieve your goals.

As always, we welcome your feedback and would love to hear your requests for articles and tips from our pros. Email your wish list to editor@tamron.com. If you are craving more inspiration and tips, be sure you are subscribed to our newsletter subscriptions that interest you: Portrait & Events, Everything Travel & Nature, and Close-up & Art Photography. You can sign up at www.tamron-usa.com and click on the green box along the left side of your screen.

Enjoy the great weather and take pictures! We look forward to seeing your Tamron lens shots on Instagram, just use #withmytamron and tag us @tamronusa for your chance for us to share your image.

Until the summer, stay safe and healthy, and have fun shooting!

Sincerely,

Stacie Errera

Stacie Errera
Vice President,
Marketing & Communications

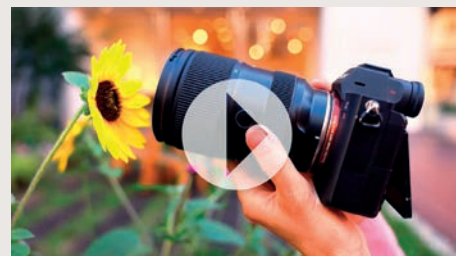
CHECK US OUT ON...



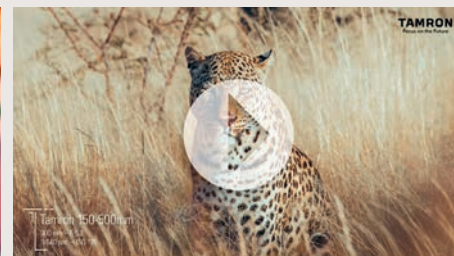
Aspirational and how-to videos from the pros.



60-SECOND LESSONS



NEW PRODUCT HIGHLIGHTS



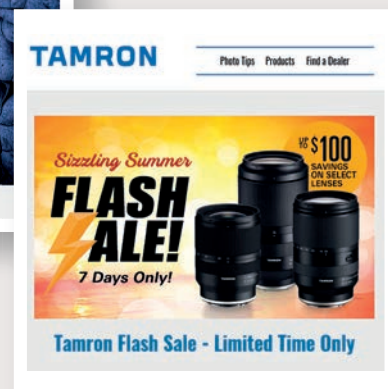
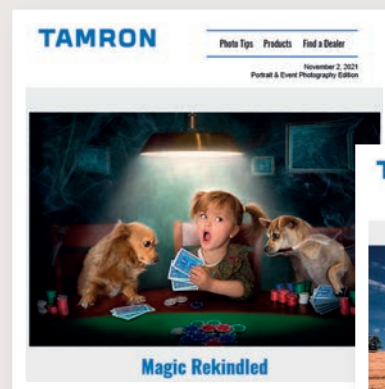
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11-20mm (11mm), F/11, 1/20 sec., ISO 100

KEN HUBBARD



Ken Hubbard is the Field Services Manager for Tamron and has had nationwide gallery showings of his portrait and landscape photography. 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. Ken has a passion for teaching enthusiasts how to take better photos at workshops and seminars around the country.

Instagram @KenHubbardPhotography

ZOOM IN ON THE ACTION

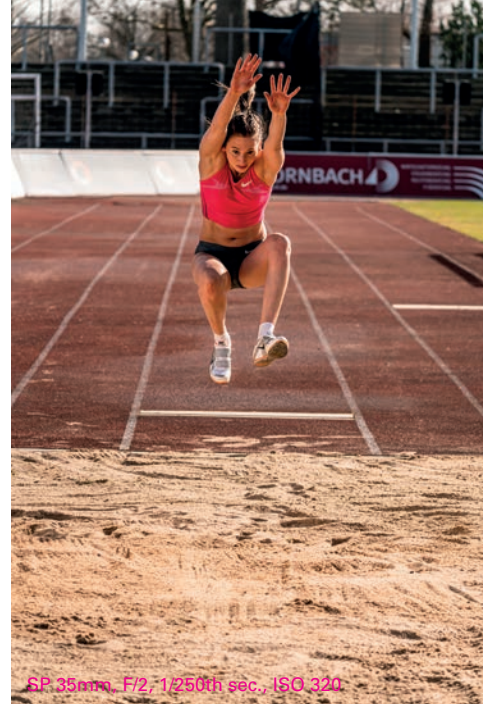
Oliver Güth captures the moment from the sidelines with his Tamron **150-500mm Di III VC VXD**.

PHOTO: OLIVER GÜTH

150-500mm (150mm), F/5.6, 1/3200th sec., ISO 800



150-500mm (169mm), F/6.3, 1/2000th sec., ISO 640



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



150-500mm (150mm), F/5.0, 1/2500th sec., ISO 500



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

If the distance is to be large in the picture, ultra-telephoto zoom lenses are required. With focal lengths of up to 500mm, even small things can be photographed in full format. Nevertheless, the new 150-500mm F/5-6.7 Di III VC VXD for full-frame cameras with Sony E-mount is surprisingly compact and light – and offers a range of convenient functions.

Every millisecond counts in sport. Freezing a dynamic movement at precisely the most expressive moment – this task continues to fascinate Cologne

sports photographer Oliver Güth.

“The perfect sport image grabs you with its mixture of concentration, muscle tension and pure energy”, he says. “And the closer you are, the stronger the picture.” Every type of sport, every athlete, presents its own challenge. The conditions are rarely ideal, and the movements are never one hundred percent the same. “That brings a lot of variety and requires a high degree of spontaneity”, says Oliver. “I am always prepared to adapt to a new situation in a flash. I also expect this flexibility and

reliability from my camera equipment.” Because he often can’t photograph the athletes up close, ultra-telephoto zoom cameras are a must.

Lenses like the new Tamron 150-500mm F/5-6.7 Di III VC VXD are part of his standard equipment.

“The variable focal length is ideal when a person is moving towards me quickly. I can use it to follow the entire sequence of movements, and even in dynamic scenes the autofocus really sticks to the motif. Whether individual hairs, fine pores or beads of sweat – all details are perfectly



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



SP 16-30mm, F/7.1, 1/320th sec., ISO 160

*"THE VC IMAGE STABILIZER
ENABLES SHARP ULTRA-TELEPHOTO
PHOTOS FROM THE FREE HAND."*



PHOTO: OLIVER GÜTH

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

Model.....A057
Focal Length150-500mm
Max. Aperture..... F/5-6.7
Blades ... 7 (circular diaphragm)
MOD23.6 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

ABOUT: OLIVER GÜTH



Born 1992, people, sports and lifestyle photographer in Cologne. His focuses include sports and action, advertising and industrial photography. Güth passes on his extensive knowledge to interested photographers in workshops. www.oliver-gueth.com

PRO TIPS FOR WEDDING PHOTOS

Wedding season is fast approaching, which means it's time to gear up for plenty of romance—as well as the responsibility that comes with documenting one of the most important days in a couple's journey together.

Gaining an understanding of their personalities, researching the logistics of the wedding venue, and setting up a mental list of “must take” photos is all part of a wedding photographer’s to-do list, as is knowing which lenses to bring to the big day. From the 28–75mm F/2.8 Di III VXD G2 and 35–150mm Di III VXD zooms, to the 70–180mm Di III VXD telephoto, all designed for Sony full-frame mirrorless camera systems, Tamron offers a variety of options to ensure you don’t miss a single magical moment. Here, our experts share tips on how they use their Tamron lenses to capture everything from the “I do’s” to the last dance of the night.

1 - FOCUS ON DETAILS AND SKIN TONE.

The idea for the couple I photographed here was to isolate and retain the highlights in the details of the bride’s dress. I shot this at 150mm and a full stop under, metering for the dress. Thankfully, the shadow recovery was great, and I was able to bring back all of those intricate details. I’m also always mindful of skin tones. I created a preset to make darker skin tones pop and not present as overly orange or yellow. I went for a warm vintage feel here.

— **MICHAEL BUTLER**

2 - CAPTURE THE SYMBOLISM OF THE BIG DAY.

The wedding cake is a symbol of future prosperity and happiness, and often the reception centerpiece. The flowers on this cake were exquisite, so I wanted to make sure they were exposed correctly. I also wanted a more dreamy look, so I opened the aperture to F/2.8. I exposed for the window light streaming in, then went a full stop over to preserve the details in the highlights.

— **MICHAEL BUTLER**

3 - UP YOUR F-STOP GAME.

Use slightly higher f-stops when capturing the wedding party walking down the aisle. Photographers often fall so in love with shooting at, say, F/1.4 that they may neglect to take in the details of the overall scene. Using an f-stop at F/2 or F/4 helps ensure more of your subject is in focus.

— **SCOTT STOCKTON**



© Michael Butler



© Michael Butler



© Scott Stockton

4 - MAXIMIZE WINDOW LIGHT.

Any time I’m taking pictures of the bride getting ready, I always place her by a window to situate her in beautiful natural light. Make sure you turn off all indoor lights if you do this: The light coming in from outside will be a different color than the lighting inside, which can muddy your white balance.

— **SCOTT STOCKTON**

5 - HELP HIM RELAX.

Grooms often aren’t that comfortable in front of the camera, so I like to put them more at ease by sitting them down and giving their hands something to do. In this photo here, the guys were sipping on whiskey in the bridal suite, so I had the groom hold his crystal glass and look out the window to place more light on his face.

— **SCOTT STOCKTON**

6 - ADD LAYERS.

I did that here by placing the bride’s flowers in the foreground on top of a coffee table, then getting real close with my camera and shooting through them. Incorporating these layers of out-of-focus objects in the foreground or background, in contrast with my subjects, adds a little intrigue.

— **SCOTT STOCKTON**

“HELP MAKE A GROOM FEEL MORE AT EASE BY SITTING HIM DOWN AND GIVING HIS HANDS SOMETHING TO DO.”

— **SCOTT STOCKTON**

Counter Clockwise from top left

70–180mm (70mm), F/4.0, 1/100 sec., ISO 100
 28–75mm (36mm), F/3.2, 1/250 sec., ISO 640
 35–150mm (35mm), F/2.0, 1/800 sec., ISO 800
 35–150mm (65mm), F/2.5, 1/400 sec., ISO 400
 35–150mm (35mm), F/2.0, 1/640 sec., ISO 400
 35–150mm (74mm), F/2.5, 1/640 sec., ISO 500



© Scott Stockton



© Scott Stockton



© Scott Stockton



© Justin Haugen

7 - USE PROMPTS FOR AUTHENTIC EXPRESSIONS.

I love to elicit genuine reactions from brides and grooms on their wedding day. Once you've dialed in your framing, posing, and lighting, the last element you need is emotion. In this photo, I threw out some rapid-fire prompts to the groom and ended with: "Think about the first time you kissed." I'm guessing it was a good kiss!

— JUSTIN HAUGEN

8 - LOOK FOR CANDIDS.

"During formals with the bridal party and family, I sometimes step aside and try to capture people who aren't looking at the camera. It's more natural and feels like a more organic representation of what it felt like to be there. I decided to isolate this flower girl from the bridal party, using the bridesmaids' dresses and flowers as my backdrop. I chose 150mm as my focal length to make sure the bridal party's dresses filled the frame, and so you can see that each bridesmaid is holding a bouquet of flowers, while the flower girl herself, positioned in between all of those flowers, isn't holding any.

— ERUM RIZVI

9 - PHOTOGRAPH THROUGH A MOMENT.

Shoot before, during, and after it, as I did here while the guests showered the bride and groom with flowers. When presented with an anticipated moment that has multiple people reacting, it's a surefire way to capture at least one frame that represents that moment perfectly. I shot at 28mm here to keep the huge bridal party in the frame, without sacrificing my main focus: the bride and groom's reaction. For a scene like this, I'll generally shoot in continuous-burst mode on the high setting, because this part of the ceremony is dynamic and chaotic, and I only get one chance to document the action—it's a scene that can't be re-enacted.

— ERUM RIZVI



© Erum Rizvi



© Erum Rizvi



© Erum Rizvi

10 - ELIMINATE DISTRACTIONS WITH FOREGROUND BOKEH.

You can hide all kinds of extraneous elements this way by using objects that have some sort of beveling to pick up light. Try candles, CDs, bottles of water—anything that's shiny. In this photo, I'm shooting through the candles and centerpiece placed on a table, which allowed me to remove the distraction of the back of the guests' heads on the left side of the frame. Using the 35-150mm, I was able to zoom in and photograph the couple, using the candles to create that bokeh in the foreground and adding an off-camera flash to expose my subjects.

— ERUM RIZVI

11 - PAY ATTENTION TO EXPOSURE.

For this photo, I exposed manually for the grass in back of the couple. Experience has shown me that method meters similar to a gray card. I wanted to be sure to meter correctly for their faces, because for me, expression sells photographs. Their expressions here are so loving, and that's the heart of the photo. The bonus of RAW capture is that I can repair blown highlights in post-processing. I used the high-light control set at minus 80 to bring detail back to the veil.

— STEWART POWERS

"ELIMINATE DISTRACTIONS WITH FOREGROUND BOKEH."

— ERUM RIZVI



© Stuart Powers

Counter Clockwise from top left

28-75mm (69mm), F/2.8, 1/200 sec., ISO 100

35-150mm (150mm), F/2.8, 1/4000 sec., ISO 500

28-75mm (28mm), F/2.8, 1/2500 sec., ISO 100

70-180mm (180mm), F/5.0, 1/200 sec., ISO 500

35-150mm (150mm), F/2.8, 1/200 sec., ISO 1250

“USE SURROUNDING STRUCTURES TO PROVIDE OPEN SHADE, WHICH CAN HELP YOU CREATE FLATTERING LIGHT EVEN IN MIDDAY.”

— **MARK TENG**

12 - SEEK OUT OPEN SHADE.

I try to capture at least one shot of the bride at her peak moment, usually taken in harsh lighting before the ceremony. Using the surrounding structures to provide open shade, I'm usually able to create flattering light, even in midday. One of the most reliable sources of open shade is an open corridor—e.g., an outdoor corridor at a hotel or public building, or perhaps a walkway from the ceremony to the reception area. In this shot, I carefully centered the bride in the corridor, just out of the sun. The light shining into the corridor reflected off her white dress and created a soft, even light over her body. The fact that this particular corridor was painted white also helped fill in any shadows. I then asked the bride to spread her veil, bend her front leg, and look down diagonally toward the ground. This “broke” the pose and created asymmetry and movement, lending an air of vitality and gracefulness.

— **MARK TENG**



© MarkTeng



© MarkTeng

13 - EMBRACE SPONTANEITY.

I photographed this couple at sunset, in a field with white flowers. As I was mulling my options, a strong gust of wind blew some of the feathery white blossoms into the air, reminding me of snowfall. I was inspired to use a layering technique. I asked my assistant (my wife) and a groomsman who'd tagged along to each grab a handful of flower stalks and vigorously wave them up and down in front of the camera. I then set my camera to shoot in high-speed shutter mode, and as the blossoms blew everywhere, I asked the bride and groom to lean in for a kiss. I used an off-camera pocket strobe and a 48-inch umbrella to light the couple and create additional contrast in the scene.

— **MARK TENG**



© Elmer Escobar

14 - ZOOM IN...

On this particular image, one thing I appreciated about the Tamron 35-150mm lens I was using is that I was able to achieve different crops, verticals and horizontals, to achieve more of that close-up response, as well as photos with more of the environment and background. Previously I was limited to one or the other, but with this new lens I'm able to capture more variation for my couple.

— **ELMER ESCOBAR**

15 - ...AND THEN ZOOM OUT.

For the dress photo you see here, I was able to capture this full-length image, then reposition myself and zoom in with the 35-150 to get a close-up with that gorgeous soft light coming in through the curtains. With that range and versatility, I was able to provide this particular bride with more photos than I would have if I'd been limited to a wide or telephoto lens.

— **ELMER ESCOBAR**



© Elmer Escobar

Counter Clockwise from top left

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

28-75mm (65mm), F/2.8, 1/400th sec., ISO 100

35-150mm (37mm), F/2.8, 1/250th sec., ISO 200

35-150mm (105mm), F/2.8, 1/250th sec., ISO 320



THE STORY BEHIND THE SHOT

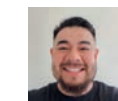
By Brallan Perez Favela

I captured this image off the Mt Hollywood trail in Los Angeles where you can see the beautiful Griffith Observatory, downtown LA, the Hollywood sign and even the ocean on a clear day! Meeting up with fellow photographers at 5:30am, we made our way up the trail and until we found a good vantage point, traversing the side of a hill with minimal lighting in an area known to have rattle snakes. We quickly setup our tripods so that we could achieve a blue hour shot. I used my Tamron 70-300. After several tests, I settled on the following settings for my exposure: F10, ISO 200, 8 sec. I was immediately satisfied and could not wait to get home to edit my captures. This turned out to be one of my top five images that I absolutely love!



70-300mm
F/4.5-6.3 Di III RXD

ABOUT: BRALLAN PEREZ FAVELA



My journey as a photographer began in just 2019 when I purchased my first camera. I have gained a true appreciation for photography. For me, it's not just about capturing an image as there is much more such as location scouting, networking worldwide through the power of social media, editing and seeing people's appreciation of my images. I do not consider myself a professional and I am continuously learning new types of photography and techniques.

CREATIVITY IN BLOOM

The Tamron **17-70mm F/2.8 VC RXD** zoom helps Christine McCluskey showcase the vibrancy and complexity of every floral in front of her camera.

PHOTO: CHRISTINE MCCLUSKEY

54mm, F/4.0, 1/160 sec., ISO 2500



42mm, F/4.0, 1/160 sec., ISO 1250

During warmer months in the Northeast, you'll find Christine McCluskey wandering around Boston Common or the city's Public Garden, camera in hand as she hunts for resident flora that will serve as unwitting subjects for her elegant images. The Cradle of Liberty's brutal winter weather hasn't exactly been conducive for such strolls, but that hasn't stopped Christine from getting a jump-start on spring by scooping up fresh flowers from local nurseries and setting up a makeshift studio in her apartment.

"I like having beautiful flowers all around me, in various rooms of my house," she says. "I use a combination of natural light and supplemental lighting to showcase each variety, and to highlight what makes each flower unique. There's something exceptional about every flower that makes it stand apart from the others."

To photograph her blossoms and bouquets, Christine uses the Tamron 17-70mm F/2.8 VC RXD zoom lens. "The 17-70 has become my everyday lens—not only because I can achieve macro-like capabilities with it for my floral photography, but also because I can shift without blinking to taking pictures, say, of my dog playing in the snow," she says. "The lens offers me so much range, without me ever having to switch lenses. It's versatile without compromising on the crisp, sharp image quality I need for my florals. The lens also does a great job of capturing true color rendition of the flowers I'm photographing."

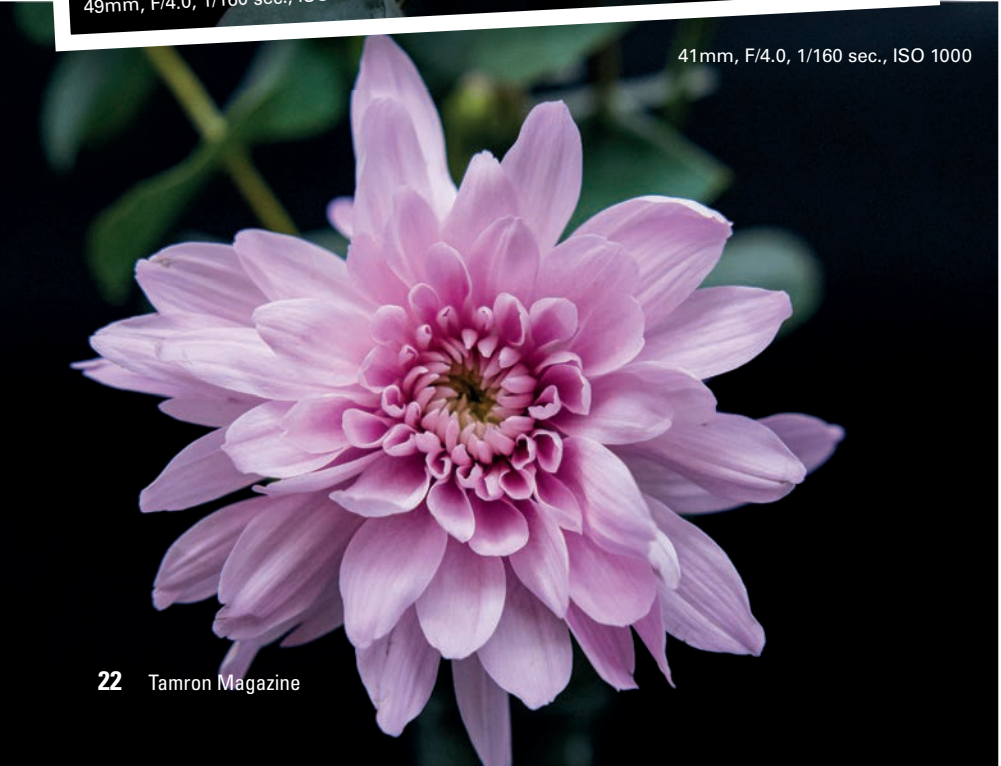
Once she's got her subjects in place, Christine's objective is to emphasize their vibrancy and call attention to each flower's special features. "I want my florals to look as dramatic as possible," she says. "This type of



70mm, F/4.0, 1/160 sec., ISO 5000



49mm, F/4.0, 1/160 sec., ISO 2000



41mm, F/4.0, 1/160 sec., ISO 1000

photography appeals to me because I can take a wider view of a bouquet, or get in really close to highlight all of a flower’s complexities.”

PHOTO TIPS: FLORAL IMAGES

1 Make your flowers pop.

For professional-looking film recordings, backgrounds are key here. I have a studio box that I carry around from room to room (I like that flexibility), which offers me a flat, black background that highlights the flowers’ colors. There’s an opening on the top of the studio box, so I can even shoot directly down onto the flowers if that’s the angle I’m going for. And if there’s any glare from the light inside the box, I simply edit it out in post-processing. If I want to shoot against a lighter background, I have a big window with sheer curtains I can shoot in front of, which helps filter the light.

2 Experiment with arrangements.

Sometimes I’ll shoot an entire bouquet, but more often I’ll take the bouquet apart, separating it into smaller bunches. Maybe there’s a consistent color among the flowers that I want to emphasize, or complementary colors that I want to place together. If you play around with it, you might even find a combination you wouldn’t have initially thought of.

3 Focus on the part of the flower that stands out to you.

That’s obviously going to depend on the flower, but I typically find myself focusing on either the flower’s center or on the veining in the petals—any part where maybe there’s something more intricate going on. I’ll hold the focus down, play with it, and be patient until I get it to just where I want it.

That also means I move around quite a bit; I don’t just stand still and shoot. I’ll sometimes have to pull a flower slightly up, or crouch down to get the perspective I want. For instance, if I’m coming from the side, I might capture what’s going on in the petals, but then I’ll miss what’s going on in the stamen in the middle of the flower, or the dewdrop on the other side of the flower.

4 Let the light guide your composition.

How I position is based on where the light is coming from, as well as how aesthetically pleasing my subject looks within the frame, based on what kind of flower it is. Sometimes a flower will look better off-center; other times, it makes sense to have it placed right in the middle of the frame. What’s important is that you



41mm, F/4.0, 1/160 sec., ISO 1250

“THE 17-70 OFFERS ME SO MUCH RANGE. IT’S VERSATILE WITHOUT COMPROMISING ON THE CRISP, SHARP IMAGE QUALITY I NEED FOR MY FLORALS.”

minimize any extra noise. That’s another reason I prefer to use black backgrounds, or diffused light on lighter backgrounds. I don’t want a lot of distraction within the image.

5 Take advantage of the close working distance with the 17-70.

With its minimum object distance of 0.19m (7.5 inches) and a maximum magnification ratio of 1:4.8, I can get right up to my subject. It allows me to see things in a different way than when I’m staring at a flower with my naked eye. When I’m looking through the lens, I notice so many unique details that I hadn’t at first.

6 If you’re photographing flowers, it’s likely because you love them—have fun with it.

Some people enjoy getting up close to bugs with their camera, and you can feel how much they enjoy it, because their images are eye-catching. However, I don’t want to photograph bugs, so my images of them likely wouldn’t be that great. That’s why I hope whatever your subject

of choice is, it’s something you really like photographing, because that means you appreciate it, with all of its nuances, and will have a gratifying time during your photo session. I love the whole process: from sourcing my flowers from the various nurseries in my neighborhood, to having them strewn around the apartment after the shoot. They brighten up the dreary winter days here in Massachusetts. Just be careful if you have pets—last week, my dog ate my indoor basil plant!



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

Model.....	B070
Focal Length	17-70
Max. Aperture.....	F/2.8
MOD	75 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.

ABOUT: CHRISTINE MCCLUSKEY



I have always loved having a camera since the first Olympus I got for Christmas in high school before traveling to Europe. Then last year, with more free time on my hands, I invested in a new camera to explore a “covid hobby” and that has been a great creative outlet and a fun, new way for my boyfriend and I to enjoy time together. As a pharmacist, I work for a pharmaceutical company focusing on breast cancer treatments, so photography has given me an opportunity to relax and put extra energy into creating photographs special to me. I also love that I can bring my camera anywhere with me to capture memories whether I am on a solo trip or exploring with family and friends. I currently live outside of Boston with my boyfriend and our black lab, Goose.

PHOTO: CHRISTINE MCCLUSKEY



NEW & IMPROVED ZOOM!

Five Key Improvements Made to the New 28-75mm F/2.8 Di III VXD G2

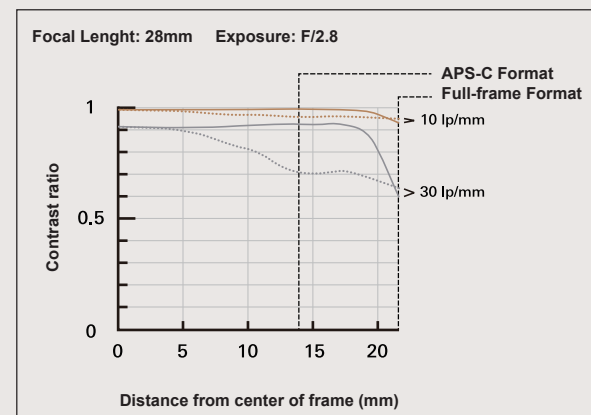


POINT 1

ACHIEVEMENT OF HIGH IMAGE QUALITY AND RESOLVING POWER WHILE MAINTAINING A COMPACT, LIGHTWEIGHT DESIGN

It was no easy task to improve upon the optical performance of the 1st-generation Model A036, which had an established reputation for its outstanding image quality. TAMRON redesigned the optical system of the 28-75mm F2.8 G2 from the ground up, thereby attaining the stunning performance befitting a new fast-aperture zoom lens.

The 28-75mm F2.8 G2 retains the same lightweight, compact design as its predecessor while delivering sharp rendering all the way to the corners of images, across the entire zoom range. Check the MTF charts and actual images to see how the model A063 differs from the 1st-generation model.



POINT 2

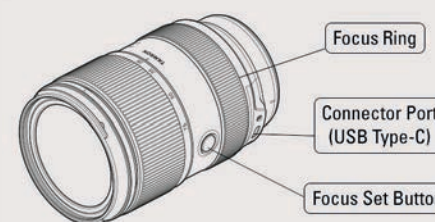
MOD OF 7.1 IN AT WIDE END AND MAXIMUM MAGNIFICATION RATIO OF 1:2.7



The Minimum Object Distance (MOD) of 7.5 in at the wide-end and maximum magnification ratio of 1: 2.9 that were achieved by the 1st-generation Model A036 have been well received because they allow users to enjoy close-up photography that emphasizes the perspective unique to wide-angle lenses. The 28-75mm F2.8 G2 achieves an MOD of 7.1 in at the wide-end, 0.4 in closer than the Model A036, with a maximum magnification ratio of 1:2.7. This allows users to get even closer to the subject for wide macro photography, enabling powerful visual impact with the subject large while keeping a wide view of the background in frame.

POINT 3

SCRATCH AND FINGERPRINT RESISTANT, PLUS IMPROVED OPERABILITY AND TEXTURE



The all-new 28-75mm F2.8 G2 features a fresh, new design. Certain internal parts of the zoom ring and focus ring have been enhanced, resulting in smoother overall operability. The girth of the lens barrel has been slimmed down to give the lens a contoured profile that makes it easier to grip. This creates a comfortable shape that fits snugly and naturally in the hand. Plus, the surface

of the lens exterior is shiny black, much glossier than previous models. Improved abrasion resistance makes the lens barrel harder to scratch and more resistant to fingerprints, too. Take a look at the design differences between the Model A036 and the Model A063 G2.

POINT 4

TWICE AS FAST: USES HIGH-SPEED, HIGH-PRECISION VXD LINEAR MOTOR FOCUS MECHANISM



The AF drive system is equipped with VXD linear motor focus mechanism. The AF speed marks approximately twice as fast as the 1st-generation Model A036.

With reliable, speedy focusing from the MOD to infinity and extremely good focus tracking, you are ready for those important moments even when photographing fast-moving subjects.

POINT 5

PROPRIETARY SOFTWARE TOOL TAMRON LENS UTILITY™ FOR LENS FUNCTION CUSTOMIZATION AND FIRMWARE UPDATES



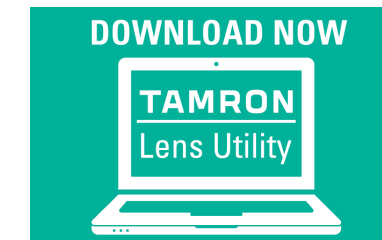
The 28-75mm F2.8 G2 incorporates the new 'TAMRON Lens Utility' software originally and uniquely developed by TAMRON.

TAMRON Lens Utility can be operated

using a computer by connecting the lens from its Connector Port via Connection Cable (USB Type-A to Type-C).

Users can customize the functions and update the firmware through the lens. The personal customization gives flexible shooting options to match the shooting situation such as still photography or videography.

FUNCTIONS OF TAMRON LENS UTILITY



FOCUS SET BUTTON SETTINGS

- **A-B Focus:** Set 2 focus positions (A and B) and make the focus shift between A and B.
- **Focus Preset:** Set your desired focus position and move the focus to the recorded point by a single button press.
- **Select AF/MF:** Select AF and MF function using the Focus Set Button.
- **Switch Focus Ring Function (Focus/Aperture):** Switch Focus Ring Function from focus adjustment to aperture adjustment.
- **Assign function from the camera:** Assign custom functions from the camera body to the Focus Set Button.

FOCUS RING SETTINGS

- **MF Ring Rotation:** Change the rotation direction of the focus ring.
- **MF Method:** Choose the method of focus operation when using the focus ring.

FIRMWARE UPDATE

You can update the firmware of the lens to the latest version by yourself.

THIS IS HOW BEAUTIFUL VIDEOS CAN BE MADE WITH TAMRON LENSES

Do you want to make video recordings with your Tamron lenses? No problem. The new compact models for mirrorless system cameras are ideal for filming. Here are tips from Krolop & Gerst for a successful start in the topic moving images.

Before making your first film, it is best to first familiarise yourself with the basics of filming and the video functions of your camera. This starts with the techniques of camera work through to the correct camera settings. There are other things to consider with video recordings than when taking photos.

Of course, the lens also plays an important role. Although the resolution is less high when filming, the demands on the optical construction and technical equipment are all the higher. With Tamron lenses you have everything you need for impressive video films. It's best to have your camera and lens on hand while reading this contribution. This way, you can try out the individual steps and functions right away. Have fun!

PHOTO TIPS: VIDEO

1 Hold the camera steady.

For professional-looking film recordings, you should avoid jerky camera movements or fast zooming. Otherwise, the audience will have the feeling of standing on a shaky boat and they will get dizzy while watching the film. Constant zooming or waving makes it difficult to focus on the content of the film. Therefore, keep the camera as still as possible when taking the picture. The most important basic rule to start with: Only move the camera with the motif! Follow the movement by dragging the camera with you or by accompanying the motif yourself with the camera. Later, you can make targeted camera waves or zoom drives, for example to follow a person's gaze or to draw the attention of the spectators to a certain detail.



"BRING VARIETY TO YOUR FILM! FOR EXAMPLE BY COMBINING OVERALL VIEWS AND CLOSE-UPS."

2 Avoid shaky images.

A steady camera position also means that you should exclude any form of vibrations as much as possible in order to prevent the image from shaking.

To do this, you can either place the camera on a tripod or, which is more practical, simply activate the image stabilisation, which effectively prevents unsightly shaking of the image. Current mirrorless system cameras usually already have a built-in image stabiliser. If your lens has a VC image stabiliser, you should turn it on as well.

3 Focus as quietly as a whisper.

Cameras usually record the sound via a built-in microphone. In order not to record annoying noises, you should avoid unnecessary camera settings during recording. However, you don't have to do without the fast autofocus of the current Tamron lens. The VXD and RXD technology is based on a focus mechanism driven by an electric linear motor. This not only focuses on the motif very quickly and precisely, but also does not generate any operating noises.

Of course, you can also focus manually when filming. To do this, simply turn the

well-damped focus ring of the lens while taking the picture. However, make sure to turn gently and evenly.

4 Adjust the exposure correctly.

As with photography, you can adjust the brightness while filming. In most cases you can rely on the automatic control of your camera. But if you want to create the image effect yourself, you can also set the aperture and shutter speed by hand.

With the help of the aperture, you can set the desired depth of field, just like when taking photos. The smaller the aperture value, the lower the level of focus. Your videos look very professional, because the background is beautifully blurred by the bokeh effect.

With the exposure time you should orientate yourself on the frame rate. The reciprocal value of twice the frame rate should always be set as the shutter



speed. This ensures that the motion sequences appear natural during playback. A faster shutter speed leads to juddering, a longer one to blurring effects.

Once you've set the aperture and shutter speed, you can balance the exposure using the ISO value. Attention: If the sensitivity gets too high, this can lead to a lot of picture noise. In this case, you should open the aperture a little wider. If the image is still too bright even at the lowest ISO value, you have to fade out a bit more in return or you can alternatively use a grey filter.



PHOTOS: MARTIN KROLOP

"A STABLE CAMERA HOLD IS ESSENTIAL. FOR LONGER SETTINGS, IT IS ADVISABLE TO SUPPORT THE CAMERA WELL, FOR EXAMPLE ON YOUR KNEE."

NATURE'S SURPRISES

Nick Irwin lets his photographic wanderings take him where they may, with a Tamron lens lineup that ensures vibrant, crisp nature and landscape images every time.



70-180mm, (180mm), F/3.2, 1/400 sec., ISO 1000

Nick Irwin calls himself a “photo-topportunist”—a photographer who doesn’t head out with a predetermined agenda or itinerary, but who’s instead open to whatever Mother Nature hurls in front of his camera. But while the nature and landscape photographer—who’s based in Michigan but also travels far and wide to capture his images, often as a social media influencer—is spontaneous with his photo opps, he’s got a more fleshed-out plan when it

comes to the gear he uses, including the Tamron lenses for his Sony full-frame mirrorless camera system.

Two workhorses for Nick are the 28-75mm F/2.8 Di III VXD G2 and 70-180mm F/2.8 Di III VXD lenses. “I’m picky when it comes to image quality, and these two Tamron lenses have surpassed my expectations in that regard,” he says. “The 70-180’s F/2.8 aperture comes in handy when I need my shutter speed to be fast, as was the case when I was taking pictures of sea stacks in Kenai Fjords National Park from a boat. The 28-75 lens, meanwhile, is especially excellent for those instances when I need fast focusing, like when a locomotive is barreling past me on the train tracks.”

A pair of recent additions to Nick’s lens lineup: the Tamron 17-28mm F/2.8

Di III RXD ultra-wide-angle zoom and the 28-200mm F/2.8-5.6 Di III RXD all-in-one zoom. “With just these two lenses I get coverage all the way from 17mm to 200mm,” he says. “That’s an excellent range. The 28-200 is especially valuable when I need to travel extra-light, because it’s got such a wide range all on its own. And because I shoot a lot at dusk, shooting at F/2.8 can be extremely helpful when the light starts getting low.” Nick has also recently incorporated the Tamron 150-500mm Di III VC VXD into his workflow.

Nick speaks to Tamron about his image-making approach with his Tamron lens suite.

Nature and landscape photography is your focus, but are there any other genres you enjoy experimenting with?

Nick Irwin: I do a lot of architectural photography on the side, including work for marketing firms such as Experience Grand Rapids. They’ll send me out to take photos of buildings and other venues. I’m able to play around more with light and shadows and angles. I also enjoy taking pictures of people, but in a more personal vein. My girlfriend and her kids are

“I’M PICKY WHEN IT COMES TO IMAGE QUALITY. MY TAMRON LENSES HAVE SURPASSED MY EXPECTATIONS IN THAT REGARD.”

repeat subjects of mine. It’s fun to jump into something different now and then, but nature and landscape photography is where I find peace.

Is there a unique approach to how you take your nature and landscape photos?

Nick Irwin: I pay special attention to focusing, especially when it comes to trees in my images. For example, I’m a sucker for road shots, like the one you see here of the highway leading up into the Grand Tetons. The key to an image like this is making sure my focal point stays further down the road. Meaning, I don’t mind so much that the foreground part of the road is a bit blurred out; I like playing with depth-of-field like that. But it’s important to me that the trees are completely crisp. I’ll zoom way in a few times while editing to make sure that’s happening. I want viewers to feel they’re walking down the road with me. That’s why I appreciate my Tamron lenses so much, because they’re super-sharp and allow me to capture photos like this that meet that high bar I’ve set.

Talk about your editing process.

Nick Irwin: I’ll take about 100 photos on any given day, but I only upload the ones that I think have the potential to be edited. From there I break it down even further into a handful. Editing an image can take three minutes, or it can take an hour, depending on the photo. What’s really important to me is that I have a calibrated monitor, especially with all of the prints and calendars I produce.



28-75mm, (28mm), F/3.5, 1/160 sec., ISO 1600



70-180mm, (70mm), F/2.8, 1/1000 sec., ISO 100

Otherwise, when you look at the images on your phone or print them, they may look different than the photo you took. You don’t want someone who ordered a print from you receiving one with a yellowish tint that’s not supposed to be there. With a calibrated monitor, you know your images will look consistent and print consistently, too.

What role has social media played in growing your audience?

Nick Irwin: I really wouldn’t have been

discovered without it. I bought my first camera in 2017, when I had just 500 followers or so on Instagram. That camera sat on my living room floor for two weeks—I was intimidated by it. Since then, my Instagram and Facebook



17-28mm, (17mm), F/14, 1/60 sec., ISO 320



28-75mm, (54mm), F/6.3, 1/400 sec., ISO 100



28-75mm, (37mm), F/4.0, 1/800 sec., ISO 640

have blown up—I now have more than 12,000 followers on Insta—and they’ve both helped me sell a lot of prints and calendars.

What’s been your favorite place to visit and photograph?

Nick Irwin: I had a feeling you’d ask me this. There are a few places that come to mind, but I can never say no to Alaska.

I’ve been there twice, and it has my heart. It’s so expansive, with mountain range after mountain range. I know it sounds cliché, but everything is just bigger there. You also can’t beat the northern lights, which is always mind-blowing to experience and photograph. And there’s a variety of wildlife, like the bald eagle you see here. We were staying in a tiny Airbnb near a fish weir, and since I used to go salmon fishing when I was younger, I wanted to check it out. I was mesmerized by the salmon when I suddenly spotted this eagle, who seemed similarly fascinated. I was able to zoom all the way in using the 70-180 and capture its expression.

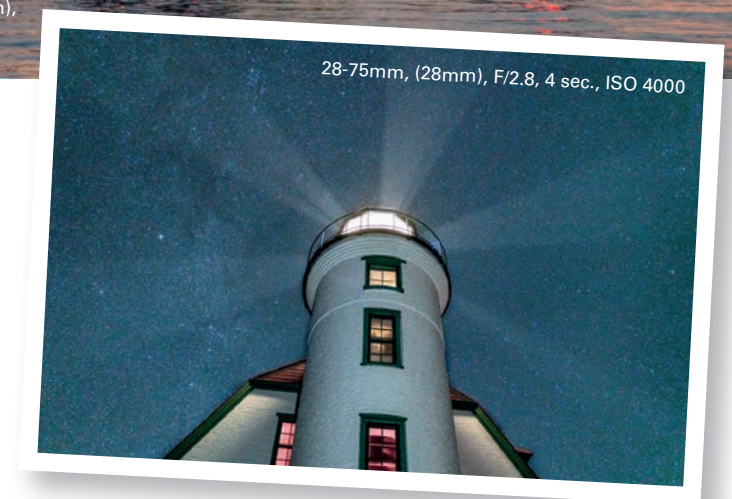
Any photos you’ve taken that stand out in your mind?

Nick Irwin: I call my photo of the moose in the Grand Tetons the “visionary moose,” because I’d had a dream before I visited there that I would see a moose in the water. When we arrived at this spot, some kid came up to us in the parking lot and told us there was a moose on

one of the trails. I ran in the direction he pointed us in, and there the moose was, wading in the water. I had to shift my position around a bit to make sure I could capture those mountains in the back and still have the light falling where I wanted it. The moose was moving around the entire time, so it was pretty tricky. It’s definitely a special photo that remains one of my favorites.



28-200mm, (129mm), F/5.0, 1/125 sec., ISO 1250



28-75mm, (28mm), F/2.8, 4 sec., ISO 4000

“I’LL TAKE ABOUT 100 PHOTOS ON ANY GIVEN DAY, BUT I ONLY UPLOAD THE ONES THAT I THINK HAVE THE POTENTIAL TO BE EDITED. EDITING AN IMAGE CAN TAKE THREE MINUTES, OR IT CAN TAKE AN HOUR.”

150-500mm
F/5-6.7 Di III VCVXD
[model A057]70-180mm
F/2.8 Di III VXD
[model A056]28-200mm
F/2.8-5.6 Di III RXD
[model A071]17-28mm
F/2.8 Di III RXD
[model A046]28-75mm
F/2.8 Di III VXD G2
[model A063]

PHOTO: NICK IRWIN

ABOUT: NICK IRWIN



Nick’s mantra “dream in reality” isn’t just a saying, it’s a mindset that fuels his desire to show his appreciation of life and adventure on social media with images accompanied by insightful thoughts or witty rants. As a professional photographer he spends a fair share of time on the shores of the Great Lakes in his home state Michigan, but travels frequently, often as a social media influencer. His photos have been published in numerous places including National Geographic. www.nickirwinimages.com
Instagram: @irwin.nick
Facebook: Nick Irwin Images

ANIMAL ACTIVISM, THROUGH IMAGERY

Alex Cearns merges her longtime love of creatures great and small, passion for conservation, and Tamron lens lineup to create intimate portraits.

PRACTICE

Alex Cearns has been surrounded by animals since birth. It was typical for her to keep company with dogs, guinea pigs, horses, rabbits, bottle-fed lambs, and other farm animals as a child in Australia, where she often helped her mother rescue and care for a wide array of injured kangaroo joeys, birds, and other creatures until they could be released back into their natural habitat. Today, Alex is a professional pet and animal photographer and owner of Houndstooth Studio in Perth, and she has two main goals in her photography: to show, through her imagery, how beautiful animals are, and to support, promote, and endorse animal rescue organizations.

For Alex, the ability to pick up an inanimate object (her camera), point it at a scene or subject, capture it the way she wants to see it, then share that perspective with others, is magic. “You can give 10 people a camera, and they can all photograph a dog, but each photographer will interpret the dog differently, depending on how they see dogs,” she says.

A variety of Tamron lenses help Alex achieve her intimate, evocative animal



150-600mm, (600mm), F/6.3, 1/50 sec., ISO 1600

portraits. “If I’m working with domestic, captive, or tame animals, where access is easy, I’ll take my Tamron SP 24–70mm F/2.8 VC G2 and SP 70–200mm F/2.8 VC G2 lenses,” she says. “The range between the two gives me the scope to take close-up or zoomed in portrait images, or to include blurred-out backgrounds if I choose to.”

When she’s taking pictures of wildlife or birds who are free-ranging, Alex will pack her SP 150–600mm VC G2 lens. “This lens offers me an excellent zoom range where I can pick and choose which subjects, or part of each subject, I’m keen to focus on,” she says. “Plus, I can photograph from a safe distance away. My 150–600mm never ceases to amaze



70-200mm, (135mm), F/2.8, 1/200 sec., ISO 1000

PRACTICE PRACTICE



150-600mm, (500mm), F/9.0, 1/50 sec., ISO 1600

“THEY SAY THE EYES ARE THE WINDOWS TO THE SOUL, AND IT’S NO DIFFERENT FOR ANIMALS. ONE OF THE WAYS ANIMALS EXPRESS EMOTION AND CHARACTER IS THROUGH THEIR EYES.”

me with its performance. All three lenses are fast to focus sharp and give me the reach and response I require from my glass.”

Even when behind the camera, Alex doesn’t lose sight of what drives her: working with animals every single day. “They’re truly the best beings on the planet,” she says. “They’re authentic, don’t judge, and can only be their true selves. I also greatly value being able to use my images to raise funds and awareness for animal rescue, activist, and conservation groups. I know that many people feel as passionately as I do about animals and conservation. If ever there was a time to step up for those who don’t have a voice, it’s now.”

PHOTO: ALEX CEARNS



150-600mm, (375mm), F/5.6, 1/400 sec., ISO 800

PHOTO TIPS: ANIMAL IMAGES

1 Take advantage of water reflections.

They add an extra element to your images. They work best when the water’s surface is still and you can achieve a semi-mirrored effect. It’s imperative that the whole reflection remains in the shot, and that all parts of your subject can be seen. If areas of the reflection are accidentally chopped off in the image, it can draw the viewer’s eye to those areas and feel unbalanced.



150-600mm, (552mm), F/6.3, 1/1250 sec., ISO 800

2 Pay attention to backgrounds.

My style of outdoor wildlife photography is quite similar in feel to my studio work. Yes, the lighting is different, but I love minimalistic backgrounds free from clutter and distractions. In the studio I shoot on white or black backgrounds only, and when photographing outside I prefer to use block colors (the green of the grass or blue of the sky) or blended foliage for my



24-70mm, (70mm), F/2.8, 1/160 sec., ISO 2500

plain, clean backgrounds. That way, the viewer’s full attention is on the subject; they don’t look anywhere else in the frame other than the eyes, or whatever part that I’ve captured.

3 Zoom in close for particularly intimate photos.

They say the eyes are the windows to the soul, and it’s no different for animals. One of the ways animals express emotion and character is through their eyes. Make sure the eyes are in sharp focus in your images if you’re chasing eye contact with your subject. By looking straight into the eyes of an animal while you’re taking a photo, you set up an immediate relationship: The viewer sits in your photographer’s chair and sees exactly what you saw when you were taking the photo.

4 Shoot an animal eye selfie.

These work best when you’re in very close to your subject and using a portrait lens like the 24-70mm G2 and shooting at F/2.8. Domestic pets and tame animals are best for these types of shots. Don’t try it with a tiger—speaking from (bad) experience!

5 Seek the best light.

Outdoor photography is challenging, as you can’t control outdoor lighting conditions or the weather. It could be sunny one minute, overcast the next.

Animals’ fur can shine and reflect in full sun, so even light is best, like in a shaded area. Overcast days with a light sky are my favorite. They’re bright enough to capture detail in fur or feathers but result in minimal glare.

Plan not only where to find the best light, but also when. Dawn brings lovely soft light, while dusk is one of the nicest times to photograph, just after the sun has set when you have that 15-to-20-minute window before darkness falls.

6 Know when you have “the shot.”

When I photograph an animal, say, an elephant, I aim for several versions of “the shot.” I start with a wide full body shot; then I zoom in for a portrait headshot. Next I isolate parts of the elephant and photograph them separately—toenails, textured skin, eyelashes, trunk, tusks, ears. I ensure I photograph every version of the elephant I can before I move on, so that I don’t later wish I had a close-up or a wide shot. Always maximize your shooting time; that animal might not come your way again. Zoom lenses like the 70-200mm and 150-600mm are perfect for these types of images.

PHOTO: ALEX CEARNIS



24-70mm, (56mm), F/2.8, 1/400 sec., ISO 1600

7 Capture their movements and behaviors to tell a story.

That’s our job as photographers. You’re more likely to capture the story you want to tell or the message you want to convey by planning what the story or message is before you head out for your shoot. Patience and waiting for the right moment play a big part in storytelling. So does researching your subject’s habits and habitats.

For example, do your subjects have behaviors that can make your images more powerful, like meerkat sentries standing guard, or dung beetles rolling balls of dung? Can you tell your story through the style of shot you take or the angle you use? Are you chasing a close-up of a bird bathing in a stream? A full body shot of a lion stalking its prey? Does the background add to the story or detract from it? By considering your story beforehand, you’re ready for it when it presents itself in the field. Shooting in Burst mode will help ensure you don’t miss that crucial storytelling shot when it comes around.

ABOUT: ALEX CEARNIS



Alex is the Creative Director of Houndstooth Studio and specializes in

capturing portraits that convey the intrinsic character of her animal subjects. 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.

WEST COAST WANDERINGS

Dalton Johnson ventures from Northern California to Baja with his trio of Tamron lenses.

PHOTO: DALTON JOHNSON



17-28mm, (17mm), F/2.8, 1/1250 sec., ISO 320

A classic road trip along the West Coast, including explorations up and down US Route 395, recently led Dalton Johnson to surfing and spearfishing adventures in Baja, hiking in the Eastern Sierra, and paddleboarding near Wild Willy's Hot Spring. Dalton's mission during his travels: to document his various outdoor exploits with influencer Andrew Muse and his "adventure pup" Kicker. "Andrew is a jack-of-all-trades, while I've mainly been involved with my surfing and rock climbing," Dalton says. "This experience was a way for me to try some new things and capture pictures along the way."

Packed in Dalton's camera bag for the duration were his Tamron 17-28mm F/2.8 Di III RXD, 28-75mm F/2.8 Di III VXD G2, and 70-180mm F/2.8 Di III VXD lenses, as well as his 28-200mm Di III RXD and 150-500mm Di III VC VXD. "I used to shoot with a 24-70, so the 28-75 is a very comfortable lens for me," he says. "I used that lens while we were paddleboarding near Wild Willy's Hot Spring, not far from California's Mammoth Lakes. This is Owens River, a spot I'd actually seen and dreamed about photographing six months earlier. I cajoled Andrew into heading out there at sunset, where I made him go out on the paddleboard with Kicker. I stood on top of the van to capture the shot. It was challenging to get his body in the right position. We used walkie-talkies to communicate until I had him right where I

17-28mm, (17mm), F/4.5, 1/1000 sec., ISO 320



17-28mm, (17mm),
F/2.8, 1/125 sec.,
ISO 320



70-180mm, (70mm), F/3.2, 1/250 sec., ISO 640

wanted him, so that his head wasn't cut off by the riverbank."

Dalton already uses the 70-180 for much of his surfing and climbing photos. "It's light and compact, focuses super-fast, and offers me the versatility and reach I need," he says. "I shot the rock-skipping silhouette with that lens. It was a totally random, spontaneous moment, We were driving back from paddleboarding and stepped out of the van. The sun suddenly dipped below the horizon and the sky transformed into something amazing. We were in front of this perfectly reflective lake, and I suggested to Andrew

that he skip a rock so I could capture the silhouette before the rock hit the water and ruined the glassy reflection."

He knew he had only one chance at it, so before Andrew made his move with the rock, Dalton went through all of his lenses, zooming in and out, until he settled on the 70-180 and this composition, with the minarets in the background. "I liked having a wide range of focal lengths to play with so I could find the one that suited best what I wanted to do," he says.

The 17-28, meanwhile, offers Dalton the ability to shoot wide while he wanders. "I love to shoot in the 20mm to 25mm range," he says. "It puts my mind at ease to know I can explore with that lens and take wide-angle photos without worrying that the corners are going to vignette. Distortion is virtually nonexistent. Plus, whenever I'm in a tight spot, it comes in handy. For that photo of the person lying in the van, looking out over the water, the 17-28 allowed me to shoot that close to the subject and still showcase what was outside the van. It feels very intimate—you feel like your head is resting on the pillow next to her."

That lens proved to be a workhorse as Dalton followed Andrew and Kicker to their sometimes precarious perches. "I pulled back to 17mm when I photographed them on top of the boulders in the Alabama Hills, so I could show some of the rocks in the photo," he says. "Andrew spotted this gap in the rocks and was sure he could clear it, so off he went—I snapped the photo

midleap. Kicker wasn't so sure about that one. He didn't make the jump."

The pup did venture out on the tree branch with Andrew during their visit to South Lake, along the Bishop Pass Trail in Inyo National Forest. "As you can see in the background, the lake is still partly frozen over," Dalton says. "Which isn't that surprising, since you can also see the snow still dusting the mountains. I liked the way the branch jutted out into the water and broke the visual plane a bit. I had Dalton walk out onto the branch, and Kicker followed him. I shot this at 17mm so I could capture the entire scene."

The 17-28 also proved handy when it came time to document Dalton's first spearfishing experience. "We had an epic time in Mexico, with two days of really calm waters," he said. "I used the lens to get right in there and capture this feeling of rawness as one of the fish was prepared for our dinner. I focused on the middle part of the fish, where the knife was about to cut through, allowing the foreground to nicely blur. We made a nice ceviche out of the fish that night and ate it on tortilla chips."

PHOTO: DALTON JOHNSON



28-75mm, (39mm), F/5.6, 1/1250 sec., ISO 320

"THE 70-180 IS LIGHT AND COMPACT, FOCUSES SUPER-FAST, AND OFFERS ME THE VERSATILITY AND REACH I NEED."

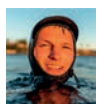


17-28mm
F/2.8 Di III RXD
[model A046]

70-180mm
F/2.8 Di III VXD
[model A056]

28-75mm F/2.8
Di III VXD G2
[model A063]

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."

MY PROJECT AVIAN QUEST

Nancy Elizabeth Johnson patiently waits, listens, and scopes out where the birds are with her Tamron **150-500mm Di III VXD** ultra-telephoto lens.



There's plenty of wildlife in my neck of the woods in Brookline, a suburb right on the edge of Boston. We have what's called the Emerald Necklace, a 7-mile stretch of parks and open green space from Jamaica Pond to the Charles River. It's a very rustic, "leave it alone" area, which is how Frederick Olmsted designed it. It's the perfect place to wander around with my camera, taking pictures of such resident birds as red-bellied woodpeckers, cardinals, mourning doves, sparrows, and Carolina wrens. I use Instagram to share most of my photos.

From the very beginning, my favorite bird to photograph has been the tufted titmouse. I gravitate toward its very soft, muted color palette. It's the most challenging bird to photograph, in my view, but I never pass up an opportunity to take a picture of one. I also love black-capped chickadees and song sparrows in particular.

I've been using the Tamron 150-500mm Di III VXD ultra-telephoto lens on my Sony mirrorless camera for my woodland wanderings. I'd previously used a converter with the 100-400, which is a great lens, but I wanted the extra reach that the 150-500 offers. My favorite thing about this lens is that I can shoot in softer low light, which I prefer, as really bright sunlight tends to wash out the birds so you're not seeing their true colors. The lens is sharp, durable, and lightweight. I don't need a bag to carry it around—it stays secure with just a strap.



500mm, F/6.7, 1/250th sec., ISO 800



500mm, F/6.7, 1/250th sec., ISO 1000

I'm constantly seeking out different angles that appeal to me, because there are various color renditions of the birds you can capture depending on your perspective. I want the shot that's the softest and the creamiest, and with the least distracting elements. That's why I almost never photograph birds in trees now. It's too much with all of the branches in the frame. It looks cluttered. I want the bird to be the most important part of the picture.

It's important to learn the birds' habits if you want to capture the best images. For instance, one thing many people don't realize is that in the wintertime, the birds hunker down—they're not in the trees, they're often in the thicket below you. Looking up probably isn't going to help you get the pictures you want. You'll want to use not only your eyes to find them, but also your ears, so you can hear where they're hiding out.

You have to have a lot of patience for this kind of photography. Movement on your part is not good for any kind of wildlife, but for birds especially. If you learn to be still, and to wait it out, the birds will eventually come to you. They may not be making eye contact or appearing to be paying any attention to you, but they see you and know you're there. It's their land, their turf, and you're just visiting. If you put them at ease and they start to become comfortable with your presence, they'll emerge.

PROFILE: NANCY ELIZABETH JOHNSON

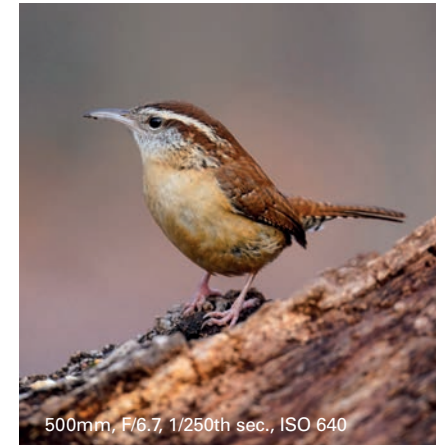
Location:
Brookline Massachusetts

Occupation: Retired

Photographic Specialty:
Birds, wildlife, nature

Passions: Nature, photography, animals and art

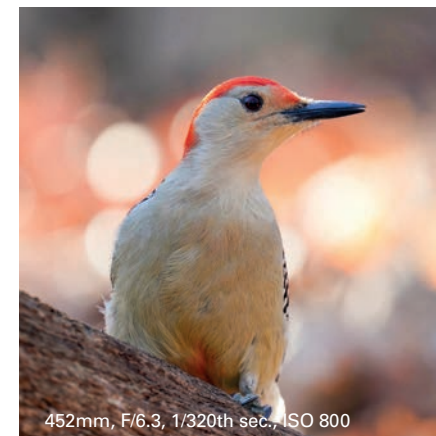
Favorite Lenses:
70-180mm f/2.8 Di III VXD
(for flower/macro)
150-500mm F/5-6.7 Di III VC VXD
(wildlife)



500mm, F/6.7, 1/250th sec., ISO 640



500mm, F/6.7, 1/320th sec., ISO 1600



452mm, F/6.3, 1/320th sec., ISO 800



500mm, F/6.7, 1/250th sec., ISO 1250



500mm, F/6.7, 1/320th sec., ISO 1250

PARTING SHOT:



SP 70-200mm F/2.8 G2
0.5 sec., F/6.3, ISO 1600
0.25 sec, F/8, ISO 3200 (± 1 1/3 EV)

Spencer Welling shoots night sky images in the Southwest with his Tamron 70-200mm F/2.8 Di VC USD G2 (A025)

“The American Southwest has much to offer photographers with an affinity for the night sky. This particular region in the badlands of New Mexico is a favorite among nightscape photographers for its bizarre, otherworldly formations which pair quite nicely with the stars. Add a little fill light a viola!” Processed in Adobe Lightroom Classic, PTGui Pro, Photoshop CC 2019.

©Spencer Welling Instagram @spencerwelling.

CONTACT

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