

## PRO TIPS FOR GARDEN PHOTOS

Tamron's  
garden-friendly lenses  
are ready for all your  
floral forays.



Cover image by Alyce Bender with the Tamron 100-400mm F/4.5-6.3 Di VC USD

### UNDER DEVELOPMENT 11-20MM FOR X-MOUNT

Tamron's award-winning ultra wide-angle zoom coming for FUJIFILM X-Mount

### LIVING FOR THE CLIMB

Christian Henkel details the journey with his Tamron 28-75mm F/2.8 G2 zoom.



# TAMRON

© Shannon Wild

339mm, F/5.6, 1/400 sec., ISO 100

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## TAMRON NEWS

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© Christina Werner

## Dear Readers,



Spring is upon us and opportunities to get out and photograph your favorite subjects abound. We hope this issue will inspire you to head out to your own garden or to a botanical garden or park close by to photograph beautiful spring blooms. Check out the Garden Photography special article for tips from the pros and then tag your best images shot with your Tamron lenses **#tamronspringbloom** and the lens you used. We will select three users from the USA and Canada to be featured on our feed and we'll send the winners a Tamron swag bag!

Our pros travel around the globe for this issue. Ian Plant showcases the wild side of Madagascar. Jonny Hill visits our National Parks, heading out early for the best light. Christian Henkel hits the parks with a decidedly adventurous spirit to capture the landscape. And Ken Hubbard heads to a local zoo with one of the latest Tamron telephoto zooms to capture animal portraits.

Spring is also a great time to digest tips for better portrait photography to capture the moms, dads, and grads in your life. Christina Werner provides her best tips to capture the family. Oswaldo Cepeda gives us the background on his studio portrait techniques.

Many of you are creating content for YouTube and more, and we have award-winning filmmaker Charley Voorhis providing great tips for creating better content. Check out this issue online for easy access to the video clips.

Before we know it, we will be headed to the shores and other summertime destinations and we will be back then with more inspiration and how-to from the Tamron pros.

Sincerely,

*Stacie Errera*

Stacie Errera  
Vice President,  
Marketing & Communications

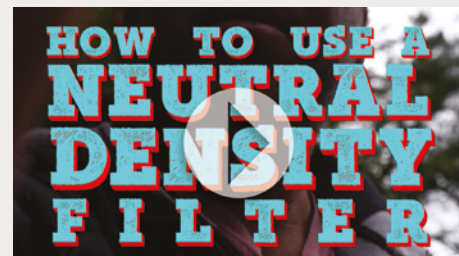


## NEWS

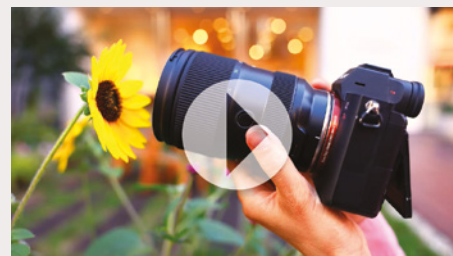
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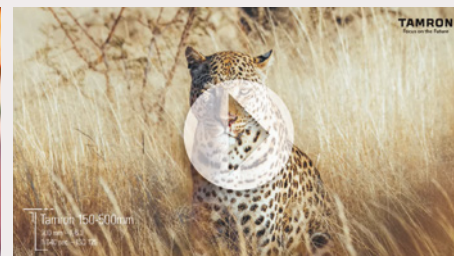
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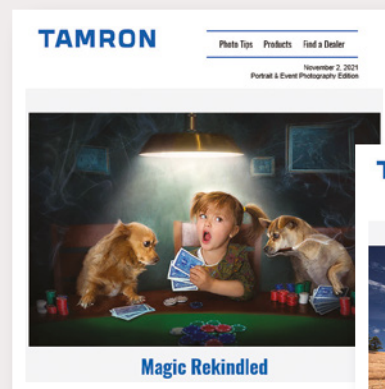
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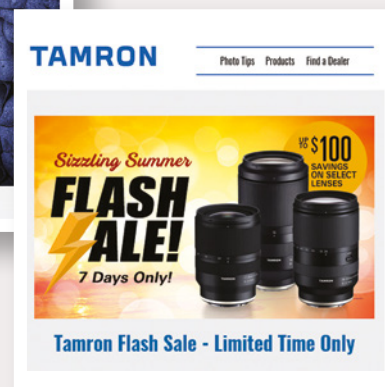


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(A category of the American Photography Open 2023)



### GRAND PRIZE

Winner receives a  
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Show us the world through your lens for a chance to win the ultimate travel zoom — **Tamron 35-150mm F2-2.8!**

The world is vast and seen differently by everyone. Yet an image can bring faraway places and people closer. Whether it's the repetitive facades of a suburban neighborhood, the wild and raw vistas carved out by nature, or the people you meet along the way, you have a unique vision of the world to share.

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**Tamron 28-75mm F2-2.8 Di III VXD G2 [model A063]**

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\*Substitutions for users of DSLR cameras or Fujifilm Cameras available; however, value of prize may change.

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

FOR FUJIFILM X-MOUNT APS-C MIRRORLESS

## UNDER DEVELOPMENT!

The Tamron 11-20mm F/2.8 Di III-A RXD (Model B060) is under development for FUJIFILM X-mount APS-C mirrorless cameras.

The TAMRON 11-20mm F2.8 ultra wide-angle zoom lens features a constant aperture of F2.8, yet the lens is very small and feels perfectly balanced attached to a compact APS-C mirrorless camera body. At 11mm, the lens allows stunning close-range shooting performance with its 5.9" MOD and maximum magnification ratio of 1:4. This feature invites wide-angle macro shooting that exploits the creative effects of naturally occurring distortion that only ultra wide-angle lenses can provide. The compact size, fast F2.8 aperture, practical zoom range (16.5-30mm full-frame equivalent) and superb image quality make the 11-20mm zoom an ideal choice for travel, landscape, street, and general photography.

### PRODUCT HIGHLIGHTS:

1. Ultra wide-angle zoom lens with a fast F2.8 aperture and superior usability
2. Outstanding optical performance
3. Exceptionally quiet RXD stepping motor unit perfect for both still and video use
4. 5.9" MOD at 11mm for creative ultra wide-angle macro
5. Moisture-Resistant Construction and Fluorine Coating provides extra protection for outdoor shooting



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\* Varies by camera bodies

## ZHANG TIANHANG



Zhang Tianhang is an IPA International Photography Award-winning photographer and the first Asian photographer to win the DPY, a global pet photography competition. He is also the first pet photographer in China to exhibit at Beijing International Photography Week, Pingyao International Photography Exhibition and Dali International Photography Exhibition. Zhang is the author of the book *The Running Photographer – A Complete Guide to Family Pet Photography*.

28-75mm (75mm), F/2.8, 1/500 sec., ISO 400





# MADAGASCAR MEANDERINGS

Ian Plant photographs the unique wildlife and landscapes of the Red Island with his Tamron **35-150mm F/2-2.8** and **150-500mm VC** zooms.



PHOTOS: IAN PLANT



150-500mm (199mm) F/11, 1/1000 sec., ISO 1000

When Ian Plant was planning his trip last summer to Madagascar, an island nation in the Indian Ocean about 250 miles off the coast of Mozambique, he knew he'd need fast, sharp lenses that offered him the versatility to capture local wildlife and a wide variety of landscapes—from lush rainforests and imposing “tsingy” rock formations to the country's iconic baobab trees. “Madagascar has species that are found nowhere else on Earth, so I definitely wanted to focus on the creatures that make Madagascar unique, as well as their habitats,” he says.

Ian's chosen companions during his four-week wandering: the Tamron 35-150mm F/2-2.8 Di III VXD all-in-one zoom and the 150-500mm Di III VC VXD, both for Sony mirrorless camera systems. “The 150-500mm is a terrific general-purpose wildlife lens that offered me the versatility I was looking for,” he says. “Meanwhile, the 35-150mm was a perfect complement to that lens for wildlife. Many of the animals there aren't afraid of people, so I was able to get a little closer to take their pictures. Plus, that lens was perfect for nighttime photography. Many of the species are nocturnal, so we'd photograph them during nighttime walks. Having a fast F/2-2.8 lens was critical in those situations. The 35-150 was also my go-to lens for landscapes, especially when I wanted to zoom in and pluck out a discrete portion of the scene for a more intimate composition.”

150-500mm (500mm), F/6.7, 1/250 sec., ISO 2000





35-150mm (150mm), F/5.6, 1/125 sec., ISO 1000

Among the most famous creatures on Madagascar are its ring-tailed lemurs, which are endemic to the island. During Ian's visit to the Anja Community Reserve, an environmental and cultural preservation site in the country's south, the lemurs were out in full force. "You head into the reserve with a guide, and before you're even a few hundred feet in, you're surrounded by them," he says. "I was able to take many pictures, including this one with the 150-500. They're pretty comical animals that sound a lot like cats, even though they're primates like humans, though at the opposite end of the primate scale from us."

Using his Tamron zooms allowed Ian

to capture even more intimate photos with the resident wildlife. "The smaller lizards in Madagascar are all very comfortable around humans, but it still helps to have the reach of a longer lens like the 150-500," he says. "I used that lens to photograph the chameleon you see here dining on a cricket. It was somewhat high up on a tree branch, so I needed to zoom in to get a decent photo."

The owl Ian photographed is a nocturnal species that seeks out hiding spots during the day. "I'd hoped it would open its eyes for my photo—and it did, after about an hour, but I actually preferred this image with its eyes closed," he says. "It seemed to tell more

of a story, like it was resting after a long night of hunting. I shot this image a bit wider so I could include some of the blue sky in the photo for color contrast."

The 35-150mm and its maximum F/2-2.8 aperture allowed Ian to capture an O'Shaughnessy's chameleon during an evening stroll. "When you see one of these nighttime critters, you have to take the photo as quickly as possible when the guide shines their flashlight on it," he says. "The chameleon changes color in response to light, so when the flashlight beam first hits it, you'll see all of these brilliant colors. Eventually, as it adjusts to the light over several minutes, it turns a dull brown or gray."

Madagascar wildlife wasn't the only subject in front of Ian's camera during his visit. The island nation's locals also offered him the opportunity to showcase more of the flavor of Madagascar. Although he spent only one day visiting the island's coast, he still found the time to squeeze in a photo or two of resident sailors. "I loved the colorful traditional boats that they use," he says. "The yellow sail in this photo contrasted so nicely with the deep blue waters. We were driving when I spotted this boat, so I asked our guide to stop so I could take a picture. The 150-500mm zoom came in very handy here, because the boat was quite distant."

The country's stunning landscapes—



150-500mm (500mm), F/6.7, 1/400 sec., ISO 100



150-500mm (500mm), F/6.7, 1/500 sec., ISO 400

*"THE 150-500MM WAS A TERRIFIC GENERAL-PURPOSE WILDLIFE LENS FOR MADAGASCAR. THE 35-150MM WAS A PERFECT COMPLEMENT FOR WILDLIFE, LANDSCAPES, AND NIGHTTIME PHOTOS."*

from the pastoral farmlands in the south to the red claylike laterite formations in the north—also called for photographic interpretation. "Outside of the Kirindy forest reserve I spotted these baobab trees," Ian says. "The baobab is an icon in Africa, often called the 'tree of life.' These trees have gorgeous, graceful shapes, and so whenever I had the opportunity to photograph them at sunrise or sunset, I'd take advantage of it."



35-150mm (132mm), F/9, 1/640 sec., ISO 100

#### ABOUT: IAN PLANT



Whether hanging over the rim of an active volcano, braving the elements to photograph critically-endangered species, or trekking deep into the wilderness to places most people will never see, 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.

Instagram: @ianplantphoto

PHOTOS: IAN PLANT



35-150mm F/2-2.8 Di III VXD [model A058]

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



# PORTRAIT OF A FAMILY

Christina Werner's Tamron **SP 35mm F/1.4** and **SP 70-200mm VC G2** lenses help her capture fleeting moments in time.

PHOTOS: CHRISTINA WERNER



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

When she was transitioning from her nursing career to the world of photography, Christina Werner's own children served as her training ground. "The more I took pictures of my kids, the more I became drawn to it," she says. "And because I learned how to wrangle my own children and help them become more comfortable in front of the camera, it eventually made it easier to transition to taking portraits of other kids and their families. Knowing how to connect with them allowed me to better capture authentic images."

That connection is what Christina, now owner of Verily Photography, strives for in every photo session, whether it's at a beach along the Jersey Shore, set on a wooded trail in a local park, or at a client's home. Ultimately, however, the location is less important than Christina's ability to draw out the essence of the subjects in front of her lens. "Families want to remember the special moments, their personalities, and how the family dynamic played out at particular moments in time," she says. "Are they a silly family that jokes around a lot? That's what I want to capture. Are they more serious and reserved, or a huggy bunch? I want them to be themselves, so I can use all of the tools at my disposal—camera, lenses, wardrobe, lighting—to bring that out."

Helping Christina accomplish that goal are her Tamron SP 35mm F/1.4 Di USD prime and SP 70-200mm F/2.8 Di VC

70-200mm (70mm), F/2.8, 1/2000 sec., ISO 200





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



70-200 (185mm), F/2.8, 1/250 sec., ISO 250



70-200 (70mm), F/3.5, 1/320 sec., ISO 320

## "I GRAVITATE TOWARD DRAMATIC SKIES, AND THE 35MM LENS IS PERFECT FOR INCORPORATING THAT."

USD G2 telephoto zoom lenses. "The 70–200mm is my favorite lens, hands down," she says. "I love its versatility. Some people feel uncomfortable during photo sessions when you're right on top of them, especially young children, so being able to zoom in and achieve super-sharp images is fantastic. It's also useful for when I want to concentrate on the details, like a toddler's curls or a baby's hands."

The 35mm prime comes into play for Christina's more pulled-back shots. "For instance, I gravitate toward dramatic skies, and this lens is perfect for incorporating that," she says. "With both lenses, I appreciate the creamy bokeh I'm able to achieve. Plus, my images tend to be on the more vibrant, colorful side, and this lens, along with the 70–200, renders those colors beautifully."

When she's photographing children, Christina approaches them much the same way she handles her own children. "I don't say, 'Now sit there, look at me, and smile,'" she says. "I weave a lot of play into my sessions, or I'll do something like spend time collecting seashells with them if we're doing a beach shoot. Most kids just want someone to talk with them and take an interest in them. After that, they'll typically act more like themselves, and that's when they come to life in front of my camera. For kids who are more shy, I'll concentrate on making them feel comfortable—for instance, telling them they can just sit with their mom and dad and not worry about me."

It's not just children who might feel uncomfortable in front of the camera. Adults can also freeze up once the shutter starts clicking—especially when



SP 35mm, F/2.5, 1/800 sec., ISO 200

## "FAMILIES WANT TO REMEMBER THE SPECIAL MOMENTS, THEIR PERSONALITIES, AND HOW THE FAMILY DYNAMIC PLAYED OUT AT PARTICULAR MOMENTS IN TIME."

Christina is doing maternity sessions, when women may still feel unsure of themselves in their ever-changing bodies. "I find that if my clients know what to expect ahead of time, that tension melts away," she says. "That's why I'll do a good amount of prep work beforehand, including phone calls and meetings with the client to show them different poses, and to find out if there's any part of their body in particular they're self-conscious about. I'll shift their position during the shoot to deemphasize that."

It's all part of the trust that Christina says is crucial for a client and a photographer to share. "If you're empathetic, if your client knows you're looking out for them and their needs, that can make a huge difference in how your images ultimately turn out," she says.

Another way Christina tries to ensure a stress-free shoot is by offering guidance on what to wear.

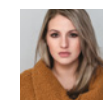
"I used to let everyone wing it, but I've found that my clients actually

appreciate if I offer them some tips," she says. "Now I have a client closet that's available if they choose, or they can pick something out on their own with my suggestions. I know what looks good in front of the camera, and for my particular editing style, especially color-wise."

Even professional photographers find there's always more to learn about their craft, and Christina is constantly challenging herself to refine her skills. Making her clients happy, however, is what underlies every photo session. "Many families—young families especially—aren't able to always be in the moment, because they're in the thick of it as they raise their children," she says. "To be able to highlight exactly who they are, and to have them tell me their eyes tear up when they see photos of themselves, because those photos have made them feel so special—that's an enormously rewarding part of what I do."

To see more of Christina Werner's photos, check out her website and Instagram.

### ABOUT: CHRISTINA WERNER



NJ based lifestyle photographer focused on capturing emotion, connection, light,

color, and dramatic skies. I have always had the heart of a daydreaming artist and fell in love with photography when I had my kids. Inspired by the quote "Taking an image, freezing a moment, reveals how rich reality truly is," my passion is to show the emotion and connection in the unexpected moments throughout my work.

Instagram:  
@verilyphotography\_

Website:  
www.verilyphotography.com



# FLORAL FORAYS

Allow your photography skills to blossom with Tamron's lineup of garden-ready lenses.

© Alyce Bender

**T**he days are getting longer, which means spring is around the corner. It also signals that it's time to head outdoors to capture Mother Nature at her finest, as garden colors burst into life, and birds, bees, and butterflies convene for their pollen fix (sorry, human allergy-sufferers). Tamron's lens suite will ensure you're ready for all the garden parties. A wide-angle standard zoom like the 35-150mm F/2-2.8 allows you to incorporate more of the environment around your floral subjects, while zooms like the 70-180mm F/2.8 for Sony mirrorless cameras and SP 70-200mm F/2.8 VC G2 for DSLRs offer fast telephoto shooting capability. Compact, ultra-telephoto zooms like the 50-400mm VC, 100-400mm VC, and 150-500mm VC extend your reach even further. Read on for tips from Tamron's pros on how to capture this breathtakingly beautiful season, whether at an arboretum, community garden, or right in your own backyard.

## SHOOT FROM A LOWER PERSPECTIVE.

This is especially helpful when trying to isolate a single flower from a larger patch. By getting down and shooting through other plants, you'll create a foreground element that supports your subject and builds depth into the image, without cluttering the scene with potentially distracting details.

## INCORPORATE POLLINATORS INTO YOUR PHOTOS.

Welcoming pollinators—birds, butterflies, beetles, and insects like bees—into your garden helps support not only important biodiversity in nature, but also in your portfolio. Ensure that you utilize a fast-enough shutter speed to freeze the action; a good baseline is around 1/500 sec. to 1/1250 sec. if you're photographing them on the flowers. Start at around 1/2000 sec. for in-flight shots; that could go higher, depending on the creature or critter.

## UNDERSTAND POLLINATOR HABITS.

Photographing butterflies, for instance, can take practice and patience, as their somewhat erratic flight and feeding patterns can make them hard to predict. However, by understanding their favorite food sources—in this case here, tropical milkweed—you can "lie in wait" for them.



50-400mm (68mm), F/7.1, 1/800 sec., ISO 1600





© Alyce Bender

*“WELCOMING POLLINATORS—BEES, BUTTERFLIES, BIRDS— INTO YOUR GARDEN HELPS SUPPORT NOT ONLY IMPORTANT BIODIVERSITY IN NATURE, BUT ALSO IN YOUR PORTFOLIO.”*

— ALYCE BENDER

### CONSIDER YOUR BACKGROUNDS.

Experiment with various angles to ensure a supportive, nondistracting background. It would have been easy to frame this lone sunflower with the horizon and bright sky at the top of the frame, cutting through the subject, or to incorporate a green background if the photographer had shot from above. Instead, by half-bending, the photographer was able to keep the sky out of the frame and bring in a complementary band of yellow from distant wildflowers with the Tamron 18-400mm ultra-telephoto lens to compress the scene.

### TAKE PICTURES INSIDE.

All it takes is the right lighting. This image was photographed in the photographer's dining room with the Tamron 70-180mm telephoto zoom lens, using its close-focusing abilities and a small handheld LED light. The photographer used a wireless shutter release to fire the shutter while moving the light around to achieve the different effect he was looking for—in this case, making sure the background remained black and the flower received all of the light. Experiment by moving the light around to see what effects you can get, and how the shadows affect the image.

### CHANNEL YOUR INNER ARTIST.

By using flora and fauna to create abstract photos, you'll achieve emotionally evocative, ethereal results. Find subjects with strong vertical or horizontal lines. In this image, the photographer used vertical plant fronds. Make sure the Vibration Compensation switch on your Tamron lens is turned off, with a shutter speed of around 1/5 to 1/3 sec. Place your camera on the high-speed shutter setting (i.e., burst mode). Focus on the subject and then, as you hold the camera up to your eye, pivot it up and down quickly while taking the picture. This will create soft, painterly lines.

### SELECTIVELY FOCUS.

Another way to learn abstract is to concentrate on parts of your subject instead of the whole. That could mean isolating one petal, or one particular curve, or the way the light is hitting one section of the flower, while the rest falls softly out of focus.

### GO HIGH-KEY.

It's an eye-catching way to isolate a particularly stunning flower. One easy method is to position the flower about 6-12 inches in front of a piece of white posterboard. Point the back of the board directly toward the sun so that it puts the flower in complete shade, without any directional light hitting the flower—only open shade and ambient light. Then focus and overexpose approximately 1-3 stops. If you turn on the highlight alerts on your camera, the preview of your image in-camera will show blown highlights in all of the areas surrounding the flower. The flower will be correctly exposed, and the background will be pure white.

### GET AS PARALLEL TO YOUR SUBJECT AS POSSIBLE.

This will allow you to use a shallower depth-of-field, while ensuring sharpness and blurring out the background to isolate your subject.

### HEAD OUTSIDE ON AN OVERCAST DAY.

This reduces contrast and adds detail to the flowers. You can also use a polarizer to maximize the reflection and reduce glare. An added bonus is the increased saturation you'll achieve.



© Lisa Langell

© David Akoubian



© David Akoubian



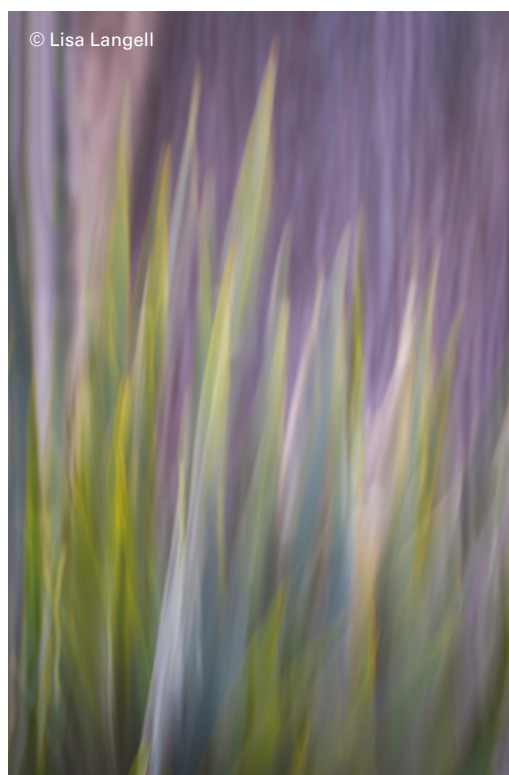
### Counter Clockwise from top left

18-400mm (400mm), F/9, 1/320 sec., ISO 640  
70-180mm (70mm), F/8, 1/10 sec., ISO 200  
150-500mm (175mm), F/5.6, 1/4 sec., ISO 640  
20mm (20mm), F/2.8, 1/60 sec., ISO 640  
50-400mm (400mm), F/11, 1/15 sec., ISO 100  
70-180mm (180mm), F/8, 1/30 sec., ISO 100  
70-210mm (145mm), F/5.6, 1/160 sec., ISO 640

© Cecil Holmes

© Lisa Langell

© Takashi Namik







© Marcie Reif



© Andre Costantini



© Roman Kurywczak

*“HEAD OUT ON AN OVERCAST DAY TO REDUCE CONTRAST AND ADD DETAIL TO THE FLOWERS.”*

— DAVID AKOUBIAN

#### **USE A WIDER-ANGLE LENS.**

This allows you to incorporate more of the environment around your subject. In this image, it's obvious the photographer was in a flower field. However, by using a lower aperture and achieving a shallower depth-of-field, you can downplay the role that the other flowers play, leaving the main flower as the star of the show.

#### **KEEP YOUR ENTIRE SUBJECT IN FOCUS WHEN SHOOTING MACRO-STYLE PHOTOS.**

When shooting very close to your subjects, you'll have a very shallow depth-of-field. To achieve maximum depth-of-field in your subject, shoot higher f-stops—i.e., F/22 to F/32. When shooting at higher f-stop numbers with the small aperture opening inside the lens, you'll see some diffraction, which is a softness in the details of the subject when you download your image. To correct that slight softness, use a sharpening program in whatever post-processing program you use to produce a sharp image with everything in focus.

#### **USE A FLASH POWERED DOWN.**

This freezes any motion in your subject. Shoot at an ISO of around 800 and a shutter speed of 1/100 sec. Then, use a flash powered down (depending on the flash unit and its distance from your subject) from -1 1/3 to -3. Even pop-up flashes can go down to -2.



© Roman Kurywczak

#### **BE COGNIZANT OF VERY VIBRANT COLORS.**

Color makes a bold statement in most cases, but you have to be careful, as many camera bodies have a tendency to blow out the red channel in the histogram. The solution: Make sure your RGB histogram is enabled, and if you see it clipped, underexpose for the image.

#### **FILL THE FRAME.**

This is especially useful when you can't capture the entire flower because the background is overly busy. The Tamron 18-400mm ultra-telephoto zoom for APS-C sensors focuses within 18 inches. The Tamron 100-400mm ultra-telephoto lens, which can be used with both APS-C sensors and full-frame DSLRs, has a minimum object distance (MOD) of under 5 feet. And the Tamron 50-400mm ultra-telephoto lens for Sony mirrorless cameras focuses within 10 inches at 50mm. With closer focusing distances, you may want to invest in a ringflash to direct the light where you need it.

#### **BRING ALONG A SMALL SPRAY BOTTLE OF WATER.**

Water drops on flowers add a compelling visual element to your garden photos, especially if you're doing close-up photography. If you can't get up early enough to tiptoe through the tulips sprinkled with morning dew, that spray bottle will come in handy. In fact, this method may be preferable to water from Mother Nature, as you'll be able to wield more careful control on the volume and placement of the water drops.

#### **FRAME YOUR SUBJECT WITH COMPLEMENTARY COLORS.**

Another way to make your flower pop is to tap into color theory and include colors that aren't close to each other on the color wheel. Shooting this lavender-colored flower from above and opening up the aperture to blur out the oranges and greens underneath allows those latter colors to serve as accents to the main subject.

*“USE A WIDER-ANGLE LENS TO INCORPORATE MORE OF THE ENVIRONMENT AROUND YOUR FLORAL SUBJECTS.”*

— MARCIE REIF

#### **Counter Clockwise from top left**

35-150mm (150mm), F/2.8, 1/1600 sec., ISO 800

50-400mm (125mm), F/20, 1/250 sec., ISO 640

100-400mm (400mm), F/22, 1/100 sec., ISO 80

100-400mm (400mm), F/29, 1/100 sec., ISO 800

20mm (20mm), F/2.8, 1/400 sec., ISO 500

18-300mm (55.8mm), F/29, 1/100 sec., ISO 2000

18-400mm (400mm), F/29, 1/100 sec., ISO 1250



© Roman Kurywczak



© Mike Moats



© Takashi Namiki





## TAKAHITO MIZUTANI



Born in Tokyo in 1968, Takahito Mizutani moved to France upon graduating from Tokyo College of Photography in 1990. For three years in Europe, he continued his coverage of sports events including Winter Olympics, motor sports, winter sports, soccer, rugby, and other sports events. He then moved his base to Japan and has exhibited his work in many exhibitions and group shows.

50-400mm (50mm), F/ 5.0, 1/3200 sec., ISO 800



# MIXING IT UP IN MOTHER NATURE

With a variety of Tamron lenses at his fingertips, Jonny Hill puts his own spin on America's landscapes.

PHOTOS: JONNY HILL

50-400mm (400mm), F/6.3, 1/320 sec., ISO 100



28-200mm (92mm), F/4.5, 1/1250 sec., ISO 125

Whether he's deep in a slot canyon in Bryce Canyon National Park, exploring the Grand Tetons, or taking in the lush greenery of the Pacific Northwest, Jonny Hill is always primed to capture his adventures. "And by adventure, I mean the entire journey, not just the end point on my map," he says. "I seek out photo opportunities along the way to my 'destination' much more than I used to, and it's opened my eyes to a world I wasn't fully aware of before."

Jonny taps into his full suite of Tamron lenses to document his camping and hiking excursions, from wide-angle zooms like the 17-28mm F/2.8 Di III RXD, SP 24-70mm F/2.8 VC G2, and 20-40mm F/2.8 Di III VXD, to longer lenses like the 28-200mm F/2.8-5.6 Di III RXD zoom and 50-400mm Di III VC VXD ultra-telephoto zoom. "I shoot most of my landscapes with my tried-and-true wide angles, the 17-28mm and 24-70mm, as well as my more recent addition, the 20-40mm," he says. "I love that these lenses are so light, especially because I often have to hike a few miles in when we're traveling to some of our more remote locations. I don't want to have to drag heavy glass with me."

Jonny's wide-angle lenses help him emphasize the grandness of the landscapes he's photographing. "I used the 24-70mm when I shot this barn in the Mormon Row Historic District in Grand Teton National Park," he says. "It was the middle of the winter, and we showed up right before



17-28mm (17mm),  
F/2.8, 1/500 sec., ISO 100

SP 24-70mm (52mm), F/8, 1/30 sec., ISO 500

17-28mm (17mm), F/2.8, 1/40 sec., ISO 200

20-40mm (25mm), F/8, 1/50 sec., ISO 500

17-28mm (17mm), F/8, 10 sec., ISO 100

the sun was about to set. That one lenticular cloud hovering right above the mountains, catching the waning light, was perfect. What I love about Tamron's wide-angle lenses is how they enhance the vastness and remoteness of the landscapes I'm seeing with my naked eye."

The newest acquisition in Jonny's gear bag, his 20-40mm, has impressed him on how it handles corners and chromatic aberrations. "I also have high hopes for using this lens for astrophotography in the near future," he says.

The 28-200mm and 50-400mm offer Jonny further flexibility in photographing a variety of landscapes, allowing him to isolate and zoom in

on details and experiment with other creative techniques. "I used the 28-200 when we visited the Columbia River Gorge in the Pacific Northwest, an area on the border of Oregon and Washington that's been designated a National Scenic Area," he says. "There's a string of waterfalls there, and I wanted to take a photo of myself standing at the bottom of this one."

The 28-200mm was the only lens Jonny had brought on this trip, so he shot as wide as it could go and created a panorama. "I set up the timer and took a photo of myself standing in the scene," he says. "Then I ran back and took about 20 more images of the wider view, which I stitched together to create this final image."

The 50-400mm ultra-telephoto lens, meanwhile, is quickly earning top billing on Jonny's list. "I'm typically drawn to lenses with wider apertures—not so much for my landscape work, but for when I'm photographing vehicles for outdoor brand shoots, so that I can achieve more separation between the vehicle and the background," he says. "So I wasn't sure how the 50-400mm would fit into my workflow. However, this is becoming one of my favorite lenses, because its range is incredible. It depends on what I'm shooting, but I'll often have it on my camera the entire day."

That's the lens that was on Jonny's camera when he was driving to meet friends for a sunset photo. As he was rushing down the dirt road to reach his destination,

SP 24-70mm (31mm), F/13, 1/10 sec., ISO 100

## WHAT I LOVE ABOUT TAMRON'S WIDE-ANGLE LENSES IS HOW THEY ENHANCE THE VASTNESS AND REMOTENESS OF THE LANDSCAPES I SEE.

he noticed the moon gaining elevation, rising over the mountain range in the distance. "I stopped to take a photo, even though that wasn't the photo I'd originally intended on taking," he says. "I love the compression this lens allowed me to achieve. This lens has filled a void I didn't think I had."

### PHOTO TIPS: LANDSCAPES

#### 1 Put your own spin on popular destinations.

When you have thousands of visitors converging on a site each year, you'll likely see a lot of photos that are simply slight variations of each other. For instance, photographers come from all over the country to see the Mobius Arch, located in California's Alabama Hills. Most tourists arrive there in midday, so many photos you'll see of this iconic spot feature blue sky. I caught the sunrise instead and was rewarded with these gorgeous colors.

#### 2 Don't let dreary weather deter you.

You might be disappointed when you first set out to find overcast skies above. But

you never know when there might be even a slight break in that cover, allowing the clouds to latch onto the vibrant colors of the sunrise or sunset in ways you didn't expect.

#### 3 Pack a polarizer.

Stumbling on a hidden mountain lake or calming forest stream is one of the joys of adventuring. A polarizer will help reduce too much glare coming off of the water's surface. It can also enhance colors and contrast, especially in the sky.

#### 4 Add people to your photos.

I try to include the person way in the distance, following the rule of thirds. Whether it's me, a friend who's come along for the trip, or my wife and young son, a human element not only adds a sense of scale—it creates a "hero"—style image that allows the viewer to feel like they're in the scene with you.

### ABOUT: JONNY HILL



Jonny known as Jonny Roams, is a British adventure photographer and filmmaker based in Utah, USA. He is driven by the pursuit of adventure and documenting it in such a way that will inspire others to get outdoors and create their own adventures. His work has transitioned over the years to focus more on the journey, rather than the typical "final image". By shifting his focus to more of a storyteller, this has allowed him to create a wider range of photo and video, expanding his skills and building relationships in the outdoor and tech industry as a unique creator who can mix both tech and adventure.

Instagram: @jonnyroams



# CINEMATIC STORIES

Charley Voorhis offers tricks of the trade to shooting video with Tamron lenses.



For nearly two decades, Charley Voorhis and his team at Voortex Productions have offered “cinematic branding” services, creating visual storytelling campaigns through photos and videography that bring their clients’ vision to life. Most recently, Charley has concentrated his efforts on adventure filmmaking; creating his first feature-length documentary, *Project Pivot*, about three pro athletes trying to learn each other’s extreme sport; and niche community branding. “We’ll travel to different towns or cities and tell their story from the inside out, capturing our experiences there in an aesthetic way that the community or business can then turn into marketing collateral,” he explains.

When it comes to his videography, Charley relies on three Tamron lenses for his Canon DSLR camera system. “The SP 24–70mm F/2.8 VC G2 has been my tried-and-true video lens,” he says. “I shoot probably 80% of my video with that zoom. I’ve since added the SP 70–200mm F/2.8 VC G2 and SP 150–600mm VC G2 lenses to my gear bag for added reach and versatility. All three of those lenses are beautifully sharp and offer the fast focusing I need. When I need to go really lightweight, I pair the Tamron 18–300mm all-in-one with my Fuji mirrorless camera.”

Interested in trying your hand at videography? Read on for some of Charley’s recommendations.



*“TO HELP WITH STABILIZATION, USE YOUR HIPS AND LEGS TO MOVE YOUR BODY (AND THUS YOUR CAMERA), RATHER THAN USING YOUR UPPER BODY AND ARMS.”*

**PHOTO TIPS: VIDEOGRAPHY TIPS**

**1 Make sure your audio setup is adequate.**

We capture audio with a small shotgun mic that’s placed on top of the camera to capture real-time ambient audio and textures. For shooting scenes with dialogue, we’ll wire up a lavalier mic that records internally; the person appearing on video can simply place it in their pocket or clip it to their collar. That allows us to capture audio close to the experience, which we can sync up later with the footage. For interviews, we use wireless receiver microphones on our subjects.



**2 Nail down the video frame rate.**

For the most cinematic, poetic look, like what you’d see in a studio film, we’ll shoot at 24 frames per second (fps). Sometimes we’ll go up to 120 frames per second for extra slow motion, but our final product is always delivered at 24fps, unless the client requests 30fps for broadcast TV.

**3 Stabilize.**

It’s very important for me to be quick on the fly, so I do a lot of handheld shooting. The Tamron Vibration Compensation (VC) feature plays a big part when I’m using the 24-70mm or 70-200mm, or shooting

in the 150mm-200mm range on the 150-600mm. It ensures that my images stay sharp and allows me to capture scenes as authentically as I can.

I also have a rather elaborate gimbal, which allows for smooth, stabilized footage. It’s a 16-pound device when built out, and it requires both hands to operate. I’ll use that when we’re recording fast-moving subjects, mounting it to a vehicle or hanging it on a cable cam.

If you’re handholding, you can use your hips and legs to move your body (and thus your camera), rather than using your upper body and arms. Simply squeeze your elbows into your ribs and use your legs to bend down into a squat. It’s a great way to capitalize on your core strength to achieve stabilization, especially when you’re doing a pedestal motion or handheld dolly motion.

**4 Control your focusing.**

Although I consider autofocus to be a valuable tool, I shoot about 80% of my footage in manual. I like being in control of the camera and being able to make creative, spur-of-the-moment decisions. I also do quite a bit of focus pulls, or A-B focusing. That’s when your focus starts at one point in the beginning of the shot and ends at a different point later in the shot.

To keep tabs on my focusing, I use a small external monitor so that I can see a larger screen than the one on the back of my camera. There’s also an A-B focus feature in the mobile version of the Tamron Lens Utility software that allows me to shift focus at a preset speed, which allows for repeatable accuracy.

**5 Shoot wide open.**

Photographers are already accustomed to taking pictures this way to isolate subjects, but in videography, this is an effective, strategic way to help pull off the A-B focusing I mention above.

**6 Add foreground blocking.**

I’ve always encouraged new shooters to position something between themselves and their subject—a tree, lamppost, or flower vase, for example—then slowly reveal the subject. It makes your footage look more sophisticated and compelling.

**7 Use the 10-10-10 technique.**

I’ll tap into this three-shot method when I’m shooting general B-roll, such as when I’m capturing a scene but don’t know yet what I’ll use it for down the road. Let’s say I’m doing a pan across a landscape: I’ll position my first static composition and let my camera roll for 10 seconds, then slowly pan for 10 seconds, then land on another static composition and let the camera roll for 10 seconds. That gives me three shots I can essentially work with later on.

**8 Manage your exposures.**

It can be challenging for photographers transitioning to video to realize their imagery won’t be well exposed all of the time. Even with Hollywood films, the majority of the freeze frames from those films wouldn’t work well as frameable, stand-alone images. With video, you’re moving through space and time and exploring different spaces, and different spaces have different exposure values.

One of the things I do immediately when I get a new camera and build out my setup is that I turn off all the auto features that



would change white balance or exposure. I want to be in control of that. There are certainly times when I might change exposure through the course of a shot, but sometimes a scene might be dark while you’re pushing into a brighter pool of light, and you don’t want the camera to try to compensate for that change of exposure. You want to use time as your storytelling mechanism, to take your characters through darkness and light.

**9 Incorporate the “tourist angle.”**

When I used to teach film to high school students, I’d instruct them in this technique. What it means, basically, is that I’d prohibit them from shooting anything at eye level. That could mean shooting from the hip, getting down on your knee and

shooting something from a lower vantage point, or climbing up on top of something to shoot from up high. The goal is to offer a perspective that we don’t typically see in our day-to-day lives.

That’s not to say you don’t want to completely avoid shooting at eye level in your videography—it’s just that you want to use it sparingly and intentionally, to bring the viewer back to reality.



*“INCORPORATE THE ‘TOURIST ANGLE’—MEANING SHOOT FROM ANY PERSPECTIVE BUT EYE LEVEL.”*



**ABOUT: CHARLEY VOORHIS**



Charley Voorhis started Voortex Productions in July of 2004. He has since produced hundreds of videos for clients and has followed stories all over the world. Based in Washington State, he specializes in adventure filmmaking and community branding.

Instagram: @charleyvoorhis  
Website: www.CharleyVoorhis.com

PHOTOS: CHARLEY VOORHIS





# PORTRAIT MENAGERIE

Ken Hubbard's **150-500mm VC zoom** helps him capture the Bronx Zoo's residents.

PHOTOS: KEN HUBBARD

500mm, F/6.7, 1/200 sec., ISO 1250



299mm, F/6.3, 1/100 sec., ISO 1250

**T**he long winter is mostly over, and creatures great and small in the wild are emerging from hibernation. You're also likely to witness increased activity at your local zoo or animal preserve, offering perfect opportunities to hone your non-human portrait skills. You'll want a fast, sharp lens with enough reach to capture animals hanging back in their enclosures, in a compact package so you won't be weighed down as you trek from exhibit to exhibit. As Ken Hubbard discovered on a recent trip to New York City's Bronx Zoo, the Tamron 150-500mm Di III VC VXD ultra-telephoto zoom lens for Fujifilm X-mount is the ideal lens for this kind of excursion.

"Fuji cameras feature APS-C crop sensors, so you're now talking the equivalent of a 225mm-750mm lens in a very small, lightweight package," Ken notes. "That's a big advantage at the zoo, because even though you're often able to get quite close to the animals, there can be some stubborn ones that keep their distance in the enclosure and aren't as close as you'd like them to be."

A versatile lens like the 150-500mm allows you to zoom in and crop out distracting elements, which can prove useful when lions, gorillas, or birds of prey are perched in front of tree branches, fencing, or other busy backgrounds. With a Minimum Object Distance (MOD) of 23.6 inches at the 150mm end and 70.9 inches at the 500mm end, plus a maximum magnification ratio of 1:3.1 at the 150mm end, the 150-500mm also offers excellent up-close shooting capabilities.





500mm, F/6.7, 1/80 sec., ISO 1250

*WAIT FOR THOSE MOMENTS WHERE THE ANIMAL IS LOOKING DIRECTLY AT YOU, AND KEEP THOSE EYES SHARP. THIS MAKES FOR A MORE DYNAMIC IMAGE.*

Thanks to the 150–500mm's VXD linear motor focus mechanism, photographers can be assured of high-speed, high-precision autofocus. The sharpness aided by Tamron's proprietary Vibration Compensation (VC) technology and excellent image quality across the entire zoom range allows you to create crisp animal portraits, whether it's showing off the details in a bald eagle's feathers or the pensive stare of a Wolf's guenon monkey. With a length of just 8.3 inches,

a maximum diameter of 93 inches, and a weight of 60.3 ounces (60.8 ounces for Sony), the 150–500mm allows for comfortable ultra-telephoto photography for your entire day at the zoo.

#### PHOTO TIPS: ZOO PORTRAITS

##### 1 Get to the venue early.

Many zoos have kept the time-specific reservations they started using during the pandemic, meaning you make an appointment for a set time to arrive, then

stay as long as you like. If you grab that very first slot, you'll avoid the crowds seen later in the day. Plus, as one of the only humans on the other side of the fence or glass, you might attract the attention of the animals and prompt an interaction you wouldn't get otherwise.

##### 2 Look for the light.

Most zoos will have tough lighting conditions, where the subject will be in either bright, direct sunlight or in an area with too much shade. Study the situation closely and watch the animals' movements as they pass through the shade and sunlight. It may take some time, so you'll have to be patient, but most animals will eventually move to a spot where they're well lit.



500mm, F/6.7, 1/160th sec., ISO 640



375.80mm, F/6.3, 1/60 sec., ISO 1250



473.50mm, F/6.3, 1/1250 sec., ISO 4000

##### 3 Make eye contact.

Wait for those moments where the animal is looking directly at you, and keep those eyes sharp. This makes for a more dynamic image. The viewer will look directly at the animal's eyes and become instantly drawn into the scene. Opening up your aperture as wide as possible will soften the background so that it's not taking the focus away from the eyes.

##### 4 Use faster shutter speeds.

There are two reasons for this. First, you'll more than likely be handholding your camera and lens at longer telephoto focal lengths, so a faster shutter speed—1/500 sec. or faster—will help you create sharp images without camera shake. Second, certain animals can sometimes move very quickly. If the shutter speed is too slow, you'll get distracting motion blur in your subject. By once again using 1/500 sec. or better (the faster the subject, the faster the shutter speed), you'll be able to better freeze your subject's movement.

##### 5 Create close-up images.

Most animals have very expressive faces. Filling the frame with just your subject will ensure you capture all of the details and nuances of those faces. By zooming in and eliminating the background, you'll also get rid of any distracting elements.

##### 6 Use a circular polarizer.

If you're shooting through glass, glare and reflections can be among the more frustrating parts about taking zoo photography. You might have an animal in front of your camera with the best pose or expression, but the final image will show your colorful jacket reflecting off of the glass.

##### 7 Take advantage of the rubberized lens hood.

This feature on the 150–500mm lens was likely designed to keep the lens from slipping off a metal or glass counter, but it can serve you well when pressing against exhibit glass or an aquarium tank to keep the camera from slipping. By applying just that bit of pressure, it offers extra grip and keeps the lens from slipping as you're trying to shoot.



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

Model.....A057  
Focal Length ..... 150-500  
Max. Aperture..... F/5-6.7  
Blades ... 7 (circular diaphragm)  
MOD .....23.6 in (WIDE)  
70.9 in (TELE)  
Max. Mag. Ratio..1:3.1 (WIDE)  
1:3.7 (TELE)  
Length.....8.3 in  
Weight\* .....60.3 oz.  
Filter Size.....ø82mm  
Max. Diameter.....ø93mm  
Mount\*\* ...FUJIFILM X-Mount

\*Without tripod mount (6.5 oz.)

\*\*See website for Sony E-Mount specs

PHOTOS: KEN HUBBARD



500mm, F/6.7, 1/320 sec., ISO 640

#### 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.

Instagram:  
@kenhubbardphotography



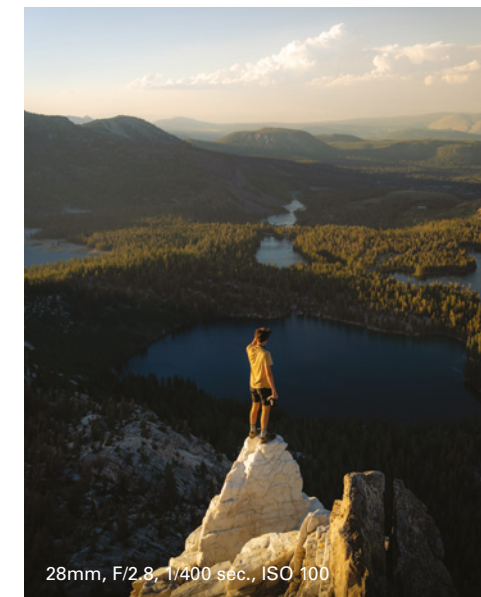
# LIVING FOR THE CLIMB

Christian Henkel details the destination, and the journey, with his Tamron **28-75mm F/2.8 G2 zoom**.



75mm, F/4.5, 1/640 sec., ISO 100

PHOTOS: CHRISTIAN HENKEL



28mm, F/2.8, 1/400 sec., ISO 100

Until a few months ago, Christian Henkel was living the road adventurer's life, traveling up and down the West Coast in his van and capturing the landscapes and nature scenes encountered along the way. He's now settled down in Bend, Oregon—"I used to bring the van to Bend every winter to go snowboarding, so it was a no-brainer for me to move here full time"—but he still enjoys venturing out to see what his camera can find.

On his photographic excursions, Christian packs his Tamron 28-75mm F/2.8 Di III VXD G2 zoom lens for his Sony mirrorless camera system. "I use this lens more than any other one I own," he says. "The versatility of its focal-length range is a definite plus for me, as is the F/2.8 maximum aperture. I'm often out doing early-morning sunrise shoots or taking pictures close to sunset, so being able to open up to F2.8 allows me to get the most out of the available light. But my favorite thing about this lens is its portability. At just 4.6 inches long, and weighing only 19 ounces, it's compact enough for my long backcountry trips or hikes where I don't want to be lugging too much heavy gear."

"Live for the climb—not just the summit but the deep breaths and steps in between" is the mantra Christian posts on his Instagram bio, and it's one that drives his photographic philosophy as well. "While a good number of the photos you'll see on my social media are of the postcard-perfect variety, many of the other pictures I take are of the small, intimate moments on the



## EXCURSION



35mm, F/3.5, 1/500 sec., ISO 100



28mm, F/4.5, 1/100 sec., ISO 400



50mm, F/2.8, 1/200 sec., ISO 100

way to those destinations. I'm a big advocate for enjoying the entire journey, and to be present during that trip."

Christian also strives to find a different perspective on the places that attract hordes of visitors. "Because I'm a rock climber, I'm often able to access locations that many others can't," he says. "But when I'm visiting an already 'discovered' place, I try to get creative in finding different angles or framing or editing techniques to make my images stand out from the rest."

That's what happened during a visit to Nevada's Valley of Fire State Park, where Christian was scouting a well-known lookout point. "It's probably the most photographed spot in the park, where tribal photographers and influencers head to take their pictures," he says. "I wasn't even planning on taking any photos that evening, but

this mother bighorn sheep and her baby were so perfectly aligned on that rock. The 70mm allowed me to zoom in without disturbing them. Then that raven flew right into the frame, too, which made for a once-in-a-lifetime image. I don't think I'll ever be able to capture another photo like this, where the timing was so perfect."

In a good number of his photos, Christian includes either himself or his traveling partners—not only to show a sense of scale, but also to forge a bit of intimacy with the viewer. "The human element is an important part of my images," he says. "No matter how big or small the person is in the frame, it allows the viewer to picture themselves in that situation and makes the scene more relatable."

That feeling of standing right alongside the photographer is what

Christian was trying to achieve when he posed himself in front of an Oregon waterfall, or asked his friend Riley to perch on top of Crystal Crag in Mammoth Lakes, in California's Sierra Nevada mountains. "This was a situation where I didn't have the stomach to be my own model," Christian laughs. "Luckily, Riley was game to scramble up there to allow me to capture this photo, with all of the incredible lakes of the eastern Sierras surrounding us."

Christian often shoots handheld as he's trekking through remote locations, but for some scenes he'll set his camera up on a tripod and use the interval shooting function. "That's what I did during that visit to Valley of Fire State Park, which is made up of these enormous red sandstone formations," he says. "There were a lot of people visiting the park that day, so I waited



37mm, F/2.8, 1/640 sec., ISO 200



20mm, F/13, 1/100 sec., ISO 400

*"THE HUMAN ELEMENT IS AN IMPORTANT PART OF MANY OF MY IMAGES. IT MAKES THE SCENE MORE RELATABLE."*

for the crowds to clear out, set my camera up so it wouldn't start shooting for about a minute, then ran the 50 yards or so to stand on top of that rock. I had the camera take between 20 to 30 photos using that feature, then went through the images later and picked out my favorites."

The intervalometer also came in handy during a solo road trip in his van along the Oregon coast, when he stumbled upon a popular hang-gliding spot at Cape Kiwanda State Natural Area. "I'd stopped there for some landscape photos and found these hang-gliders instead," he says. "I asked if I could take some pictures, and before you knew it, I was running up to pose myself on that rock peak on the left while they flew by."

What Christian mostly wants to impart to others set on taking pictures during their adventure travels is to listen to your gut when it tells you to follow a photo opportunity, even if it wasn't in the original game plan. "I was driving back home after a long day of skiing when I spotted this field of horses, with a fire smoking in the background," he says. "It wasn't an ideal place to pull over—there was a lot of traffic behind me. But it turned out to be one of my favorite photos that I've taken. Follow those detours in life and appreciate the things that even slightly intrigue you. Your pictures will be better for it."

PHOTOS: CHRISTIAN HENKEL



### 28-75mm F/2.8 Di III VXD G2

Model.....A063  
Focal Length .....28-75mm  
Max. Aperture.....F/2.8  
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.  
Mounts.....Sony E-Mount

## EXCURSION



75mm, F/2.8, 1/800 sec., ISO 100



28mm, F/5.0, 1/125 sec., ISO 100

### ABOUT: CHRISTIAN HENKEL



I'm Christian, a photographer and full-time adventurer. My endless mission with my work is to

inspire people to get out and experience what this world has to offer, in all its entirety. I believe life was made for the climb. That it's not just about reaching the summit but the deep breathes and steps in between. My most cherished goal is to reach every corner of the globe and document each moment, each breathe and each step of my climb along the way.

Instagram:  
@henkel.photography



# MY PROJECT

## COLOR MY WORLD

Oswaldo Cepeda uses his Tamron **28-75mm F/2.8 G2** standard zoom to create mood-infused portraits.



When COVID hit, I was living in Wisconsin and looking for a hobby to pass the time in lockdown, so I started taking pictures. There weren't a lot of pretty landscapes nearby for me to focus on, so I turned to taking pictures of my girlfriend, which led to my interest in portraiture. I've since moved out to Los Angeles and expanded beyond taking portraits, but portraiture has remained my go-to style of photography.

I use the Tamron 28-75mm F/2.8 Di III VXD G2 on my Sony mirrorless camera system for my portraits. The focal-length range of this lens hits the sweet spot for me—I gravitate toward shooting at 35mm and 50mm, and sometimes a little beyond that—so I'm now able to keep taking photos without swapping lenses, which can introduce the risk of getting dust on my sensor and missing shots. Plus, this lens is affordable, lightweight, and comes with that F/2.8 minimum aperture I appreciate so I can isolate my subject from the background.

I love incorporating color into my photography, so I typically shoot against a white background, which makes me feel like I'm working with a blank canvas. That way, I can be super-attentive with my lighting and use fog and lens filters to add color the way I want and lend character to the photos. I try to capture a more surreal type of image: a picture that you can tell is obviously real, but is also hovering on the edges of a dream state. To me, it's like blending surrealist, hyperrealistic painting with portraiture—and since



75mm, F/2.8, 1/125 sec., ISO 320

I don't know how to paint, I have to create it solely through my photos.

There are a few poses I use that I know look good on every body type, and that I can have models of every experience level put into action. Then, from those select poses, I let the model add in their own. I don't like to micromanage, because if the model isn't completely comfortable, my images are going to look stiff and self-conscious. Once my subjects start to feel confident in front of my camera, they often end up taking over by the end of the session.

I also always keep a mirror just out of frame, so my subjects can catch a glimpse of themselves while we're working. Of course, they get constant feedback from me during our session, but when they get that feedback directly with their own eyes, it helps them adjust as they're moving so that they look their best, from their perspective.

I typically shoot at either eye level or slightly below eye level so that I'm almost always shooting upward. It gives whoever's in front of the camera a more powerful presence. When I frame my images, I try to follow the rule of thirds and keep my subject's eyes along the top intersections, so there's a bit of negative space that still retains the subject as the most important element in the photo. When I take tighter shots, I'll fill that space with their body or hands, or use their hands to block off their face.

I also try to never cut off appendages in my images. I don't want to see everything of my model except her wrists or elbows! If I'm creating a wider shot, I compose it so that there's a sensible place to make that cut (e.g., right above the knees). If I'm taking a close-up, I try to make sure their complete arms are in the frame, or there are no arms in the frame at all.

### PROFILE: OSWALDO CEPEDA

**Location:** Los Angeles

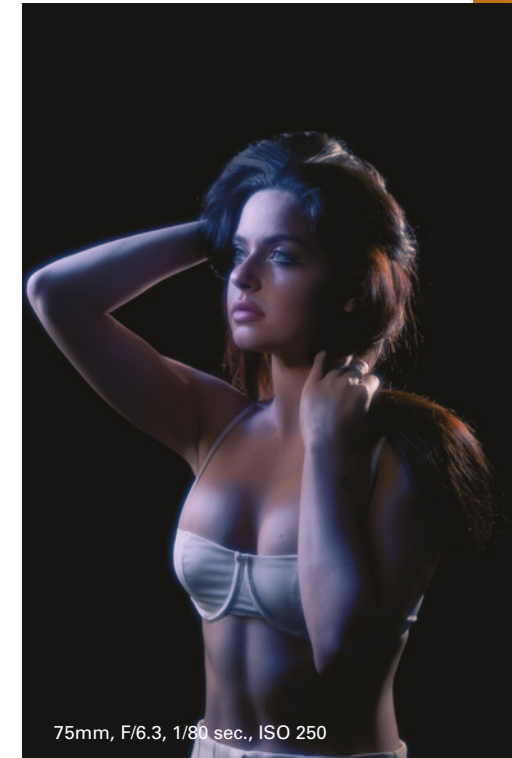
**Occupation:** freelance photographer

**Photographic Specialty:** portrait photography

**Passions:** photography, videography, weightlifting

**Favorite Lenses:** Tamron 28-75mm G2 (Model A063)

Instagram: @moodydarkroom\_



75mm, F/6.3, 1/80 sec., ISO 250

75mm, F/2.8, 1/320 sec., ISO 1250



75mm, F/2.8, 1/60 sec., ISO 200



75mm, F/6.3, 1/25 sec., ISO 640



# PARTING SHOT:



17-28mm (17mm), F/5.0, 1/400 sec., ISO 400

## Coastal Giants

Adventure photographer Kevin Floerke captured this image while hiking along the California Coast. “We were following a section of trail along the Lost Coast, a stretch of phenomenal, rugged coastline that winds down to the rocky shore and up onto bluffs covered in Redwood trees. We were on our way up to a stand of coastal Redwoods when the sun began to break through the fog, bathing the forest in soft warm beams of light. Luckily, I was carrying my 17-28mm F2.8, the only wide-angle lens I would take on a long series of hikes with a daypack. I was about to ask my buddy to pose when I saw he was already standing in awe of our surroundings, so I suppose these count as a candid shot!”

©Kevin Floerke Instagram: @kevinfloerke

## CONTACT

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