

## PRO TIPS FOR LONG EXPOSURES

Our Tamron pros offer tips and techniques for capturing images using slow shutter speeds.

© Tammy Sapkal Three separate exposures. See page 3 for details.



### GLYNN LAVENDER

takes his Tamron 17-50mm F4 zoom to the streets.

### JEAN-MARIE SÉVENO

captures his Arctic Adventure with his 150-500mm for Nikon Z mount.



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Dear Readers,



As the leaves begin to turn and the crisp air signals the arrival of fall and soon to be winter, we are delighted to present Tamron Magazine Issue 17, filled with exciting announcements and insights that promise to elevate your photography experience.

In this edition, we are thrilled to unveil Tamron's latest lens innovations. These cutting-edge additions to our lineup will redefine the way you capture the world around you. Our team of dedicated engineers and designers have worked tirelessly to bring you lenses that not only meet, but exceed, the demands of the modern photographer and videographer. Take, for instance, the 17-50mm F4, a groundbreaking zoom lens that seamlessly combines ultra-wide and standard zoom capabilities into a single, travel-friendly package. Furthermore, our Nikon Z system line-up has been enriched with two eagerly anticipated zoom lenses: the 35-150mm F2-2.8 and the 150-500mm VC. Additionally, our acclaimed high-speed telephoto zoom designed for Sony E-mount cameras is relaunched in a G2 version, boasting improved image quality and enhanced VC image stabilization.

We've called upon our esteemed Tamron Pros to demonstrate these new lenses in real-world scenarios. Their breathtaking imagery and invaluable insights are bound to ignite your creativity and provide valuable guidance along your photographic journey. We delve into the art of utilizing slow shutter-speeds for dramatic impact, with our pros offering over 15 expert tips for achieving exceptional long-exposure images. Furthermore, they share their extensive experience with various Tamron lenses, from capturing portraits to sweeping landscapes. And, Charley Voorhis returns with Part II of our series that offers indispensable advice for capturing outstanding videos. Don't forget to check out Part I in Issue 15.

We'd also like to remind you about the Tamron VIP Club. This exclusive program offers a host of benefits, including priority support and access to members-only discounts and swag. To ensure you don't miss out on these fantastic perks, remember to register your lenses by January 15, 2024, to qualify for VIP Club status in 2024.

We hope you enjoy this issue as much as we've enjoyed bringing it to you.

Warm regards,

Stacie Errera

Stacie Errera  
Vice President,  
Marketing & Communications

#### About the cover image:

This is a combination of 3 separate exposures, taken with different Tamron lenses.

- **FOREGROUND:** Tamron 28-75mm F2.8 G1 (30mm), F11, 30 sec., ISO 500,
- **SKY BACKGROUND:** Tamron 28-75mm F2.8 G1 (28mm), F2.8, 20 sec., ISO 1600
- **COMET:** Tamron 150-500mm (400mm), F8, 15 sec., ISO 3200

WELCOME

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# TAMRON AMERICAS VIP CLUB

Register your Tamron lenses towards 2024 VIP status and reap the rewards

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



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TAMRON VIP CLUB												Excursion Workshop Discount	Excursion Advanced Registration Notice
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PLATINUM MEMBERSHIP	✓	✓	✓	✓	✓	✓	\$100	20%	✓	✓	✓	\$1,000	5-days

REGISTER YOUR TAMRON LENSES AT [bit.ly/RegisterLenses](http://bit.ly/RegisterLenses)

# CINEMATIC STORIES, PART II

Charley Voorhis reveals his favorite storytelling styles when shooting video with Tamron lenses.



When Charley Voorhis and his team at Voortex Productions fire up their cameras to create video content, they're not just "shooting video." They're crafting a story and offering their clients "cinematic branding," creating and disseminating the client's messaging in the most compelling, engaging way possible.

Earlier this year, Charley offered a primer on choosing the right equipment for such an endeavor, as well as some of his tried-and-true techniques for making each frame stand out. This time around, he's sharing his five favorite storytelling methods, each style distinctly suited for various customers and goals. The decision on which one to choose lies in the client's needs and the story they're trying to tell.

"Long before we start shooting, my team has a comprehensive conversation with the client about what those needs are, as well as what their company's strengths and weaknesses may be," Charley explains. "For instance, if the CEO of a company isn't comfortable in front of the camera, I may stay away from the interview style of videography and lean more toward creating linear- or narration-style content." Key to this creation process, no matter which style his team ultimately chooses, is his arsenal of Tamron lenses for his Canon DSLR camera system, including the Tamron SP 24-70mm F2.8 VC G2, the SP 70-200mm F2.8 VC G2, and the SP 150-600mm VC G2 zoom lenses.

*"IF THE CEO OF A COMPANY ISN'T COMFORTABLE IN FRONT OF THE CAMERA, I MAY STAY AWAY FROM THE INTERVIEW STYLE OF VIDEOGRAPHY AND LEAN MORE TOWARD CREATING LINEAR- OR NARRATION-STYLE CONTENT."*



"The 24–70mm G2 lens is my go-to for videography," he says. "The focal-length range it offers me feels the most like real life, where I can capture candid shots authentically. I'll pair that lens with the 70–200mm G2 when I want to get more intimate with the camerawork. When we shoot interviews, we'll often have the 24–70mm G2 on Camera A, and the 70–200mm G2 on Camera B. Meanwhile, I'll tap into the 150–600mm G2 when we're shooting supplemental footage outdoors and I want to, say, capture the mountains at sunset or zoom in on an elk that just popped up on the landscape."

Read on for Charley's five favorite styles for videography, where every frame tells a story and every lens choice matters.

#### PHOTO TIPS: VIDEOGRAPHY TIPS

##### 1 LINEAR

In the world of videography, the linear cinematography style offers viewers a structured and straightforward narrative experience. It's a storytelling approach that adheres to a clear chronological sequence of events, often leading to a definitive conclusion. The appeal of this style lies in its simplicity, catering to those who appreciate a well-defined beginning, middle, and end in a story.

An example of the linear style can be found in the video we created for the LifeLine ambulance group, where the shots follow a linear path through time. The narrative begins with the team heading to a location, proceeds to the moment of locating and rescuing someone, and ultimately concludes with a resolution. This approach can pose unique challenges for videographers: Since there's usually only one opportunity to capture each scene, planning and adaptability are essential.

##### 2 INTERVIEW

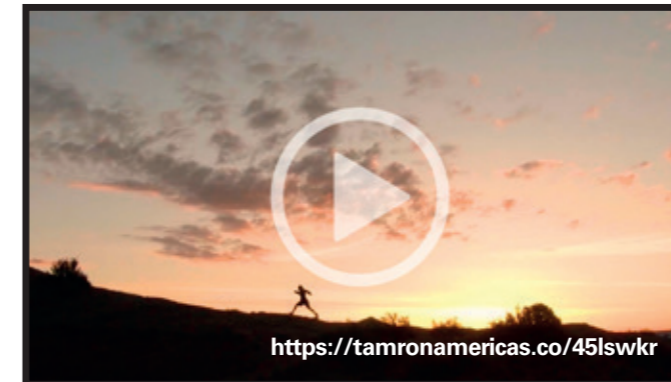
The interview style, often referred to as the "docu style," brings a more personal dimension to storytelling. This approach centers the narrative on the perspectives, thoughts, and emotions of the featured characters, allowing them to share their stories, insights, and experiences in their own words. This storytelling style also supplements the interview with real-time footage and staged reenactments to visually enhance the final product.

An illustrative example of the interview style can be found in this film featuring a 65-year-old motorcycle racer. The interview style's strength lies in its ability to create a personal connection between the audience and the character, allowing viewers to relate to the individual on a human level. It's an especially powerful approach when the subject possesses charisma and energy. Additionally, this style offers flexibility in storytelling, enabling videographers to adapt to unexpected revelations or moments during the interview process, leading to a more organic and captivating narrative.

##### 3 NARRATION

The narration style of videography brings a structured and guided approach to storytelling. In this style, a carefully crafted script serves as the foundation for the video's content, functioning as the recipe for the footage that needs to be gathered. The script not only dictates what will be said, but also how the story will unfold, ensuring that every element aligns with the intended message and tone.

An example of this style can be seen in the video we created for the athletics recruiting department of Wenatchee Valley College, a community college in Washington state. With narration, videographers have complete control over both content and timing, making it a preferred choice, especially for larger organizations with strict content-approval processes. The shot list is carefully aligned with the script, ensuring that each visual element complements and enhances the narrative



and the client's branding, resulting in a polished storytelling experience.

##### 4 MUSICAL MONTAGE

This style of videography, as showcased here in my video promoting Peru tourism, allows me to craft a video that isn't heavily reliant on sound, making it adaptable for various purposes. The key characteristic of a musical montage is the seamless juxtaposition of shots gathered over a period of time, creating a cohesive theme or narrative without the need for dialogue or narration.

The process often begins by choosing a suitable song from licensed music libraries like Musicbed.com, which is what I use. These libraries categorize music by mood, style, and duration, helping in the selection of music that complements the intended message and tone. The challenge lies in assembling a collection of seemingly disparate shots and making them cohesive. I'll usually start by selecting a specific point in the chosen music, which may resonate with a particular image I have in mind, and then build the montage in either direction from there.

The musical montage is also a great way to offer a final deliverable for a client after we've created other content for them during the year. That last deliverable will include all the banger shots from the year set to a musical sequence, which they can use for, among other things, multimedia presentations, at a trade show, or as a banner on their website.

##### 5 NARRATIVE

This style of videography represents the epitome of creativity. It allows filmmakers to craft a video that's essentially a short film—and every aspect of that film, from scriptwriting to casting, costumes, props, dialogue, music, and more, is meticulously determined and controlled by the filmmaker. The process begins with a creative idea or vision that's translated into a script, which serves as the blueprint

for the entire production.

In the case of the Cascade Loop video on tourism in Washington state wildfire regions, this narrative style takes center stage. The filmmaker has complete control over every element, resulting in a mini-movie-like experience for the viewer. It's a way to create artificial worlds and engage the audience through carefully crafted storytelling, whether it's humorous, dramatic, or any other tone desired (in this instance, we tried to inject a little humor by having the same person stand in as all three characters, including the fortuneteller). My goal with this type of storytelling style is to create content that doesn't feel overly produced, so that the viewer almost forgets they're watching a fabricated scenario.



SP 150-600mm  
F/5-6.3 Di VC  
[model A022]

SP 70-200mm  
F/2.8 VC G2  
[model A025]



#### 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](http://www.CharleyVoorhis.com)

# PORTRAITS WITH A PURPOSE

Kazuyuki Omori's creations with his Tamron  
**70-180mm F2.8 VC G2** telephoto lens are intentional  
reflections of specific worldviews.

99mm, F4.0, 1/160 sec., ISO 100

PHOTOS: KAZUYUKI OMORI



92mm, F2.8, 1/80 sec., ISO 100

In the realm of portrait photography, the lens becomes the storyteller, capturing the depth of human emotion and the intricacies of the subject's personality. Kazuyuki Omori harnesses the power of Tamron lenses to create his own compelling portraits, inspired by artistic dabblings that began as a teen. "When I was 19, I bought my first SLR camera," he says. "I worked at a photo print store and took many photos myself, but it wasn't until I was a full-fledged working adult that I started taking portrait photography seriously. I'd always enjoyed drawing, and taking pictures became an extension of that—but it was easier and less time-consuming."

For the two photo sessions that produced the images you see here, Kazuyuki wanted to reflect two distinct worldviews. "One theme showcases the serenity of a relaxing, healing holiday, while the other is a fantastical representation of the nocturnal world, expressing the passion and strength of women," he says. "In both of these contrasting cases, I wanted to use bokeh to drive home these themes. In the 'white' world of day, that bokeh infiltrated the trees in the background, while in the 'black' world of night, I used bokeh to blur out the candles illuminating the background."

The lens that served as Kazuyuki's trusted companion for these portraits was the new Tamron 70-180mm F/2.8 Di III VC VXD G2

telephoto lens for his Sony mirrorless camera system. This G2 version of the 70–180mm, the world’s smallest and lightest F2.8 telephoto lens, features a versatile range of focal lengths that give Kazuyuki free rein to experiment with a variety of compositions, as well as a maximum F2.8 aperture that allows for beautiful bokeh and blurred backgrounds, drawing the viewer’s attention to the subject and adding an artistic touch to each portrait.

Images taken with this lens are vivid, sharp, and detailed, and the built-in Vibration Compensation (VC) feature minimizes the impact of camera shake, ensuring sharp images even in challenging conditions. “My favorite feature of the 70–180mm G2, though, is the fast, precise AF performance,” Kazuyuki says. “My shooting environment is often demanding, with dark surroundings that can make it difficult to capture my subjects. It’s crucial that I’m able to focus quickly on the people in front of my camera, and the

70–180mm G2 delivers. With other lenses that might not streamline my workflow so effectively, I could risk getting fatigued and losing concentration, but the 70–180mm G2 allows me to maintain the same high level of quality from start to finish.”

As he’s creating his portraits, Kazuyuki strives for a “fashion” aesthetic—not just in terms of styling or what his models are wearing, but also in how he pulls his images together. “I’m very attracted by the depth you can achieve in portraits, and the beauty that exists within that depth,” he says. “This type of expression can only emerge at the intersection of the communication and collaboration of everyone involved, and of our collective imaginations. Put this all together with the Tamron 70–180mm G2 lens, and it helps me to create work that I wouldn’t be able to otherwise.”

PHOTO TIPS: PORTRAITS

1 Choose light that fits the scene.

My lighting is often constructed based on what the ambient light offers, or doesn’t offer. That may depend on the space we’re shooting in. In this case, a spatial designer set up the studio, and I didn’t want to destroy the ambiance he’d created. When I’m in a situation like that, or when a client wants a certain lighting style, I’ll use flash, LED, incandescent bulbs—whatever I need. I don’t have a personal preference. Instead, I let the mission of the shoot dictate what supplemental lighting I use.

2 Use backgrounds strategically.

In studio environments, like the one we used here, maintain a composition that retains background detail for a shared visual context among the team. Then, as the session progresses and the model becomes fully engaged, zoom in for close-ups and take advantage of the 70–180mm’s wide F2.8 aperture to create a pleasing background blur that accentuates the model while minimizing distracting background elements.

3 Pinpoint the image’s anchor.

Creating visually captivating compositions in portrait photography involves

180mm, F2.8, 1/50 sec., ISO 800

180mm, F2.8, 1/30 sec., ISO 800

“THE 70-180MM’S WIDE F2.8 APERTURE ALLOWS YOU TO CREATE A PLEASING BACKGROUND BLUR THAT ACCENTUATES THE MODEL WHILE MINIMIZING DISTRACTING BACKGROUND ELEMENTS.”

understanding that different viewers have varied points of interest. I feel it’s nearly impossible to include all of those points in one photo, however, so I try to identify one main point that we all feel works best in that moment, and how it can help to expand that worldview I mentioned earlier. Once I’ve selected this anchor, I can adjust the depth-of-field and selectively focus on it to ensure that the story unfolds the way I want it to.

4 Tap into the telephoto.

To create a photo that immerses your viewer in what’s happening, consider shooting from a lower perspective and incorporating elements of the foreground, slightly blurred, to add depth and dynamism to your composition. By positioning yourself below the subject, you capture the energy and excitement of the moment. Go a little wider, like I did here at 59mm, to encompass a broader view while still maintaining a tight focus on the subject. By adopting creative angles and perspectives, you can capture images that go beyond the ordinary and truly engage the viewer in the exhilarating experience of zipping down a mountain trail.

5 Foster a cheerful, laid-back atmosphere.

We try to keep the conversation as upbeat as possible before I start taking pictures. I want my models to acclimate to the environment and feel at ease, which will help them relax in front of the camera. Once they’re in a good frame of mind, and

once I start offering more instruction and real-time feedback, they’re better able to deliver the nuances I’m looking for.

6 Clarify your theme.

It’s essential to have a clear concept in mind that aligns with the overall vision of your work. Prioritize communication and collaboration with your models to convey this theme effectively. Understand that each pose and expression should contribute to the completion of your artistic vision, and allow your models to understand the story you’re trying to convey, so that those poses and expressions serve the purpose of bringing your vision to life.

7 Edit for authenticity.

I prioritize preserving the image as close to what I saw onsite as possible and avoid making it seem too manipulated. Although I used to shoot JPEGs, I now opt for the HEIF (high-efficiency image file) format, which means my photos are compressed in-camera and minimize the need for extensive post-production. This frees me up to simply refine skin tones as needed and make subtle adjustments to exposure and color.

ABOUT: KAZUYUKI OMORI



Editor-in-Chief of PASHA STYLE, a media specializing in portraiture. He has won numerous awards and prizes, including Gold in Advertising/Fashion, 2nd Place winner in Advertising at the international photo contest TIFA, 3rd place at BIFA 2021 Pro-Editorial-Fashion, APA AWARD, and IPA. He is also active in various other genres such as magazines and advertisements.

Instagram: ooxo/

70-180mm F/2.8 Di III VC VXD G2 [model A065]



138mm, F2.8, 1/80 sec., ISO 400

# MASTERING LONG-EXPOSURE PHOTOGRAPHY

Our Tamron pros offer tips and techniques for capturing images using extended shutter speeds.

**F**rom dynamic cityscapes and dreamy waterfalls to flying sandhill cranes, speeding motorcycle riders, and the mesmerizing spin of a Ferris wheel, capturing long-exposure photos can prove to be a thrilling artistic experience. Such an endeavor starts with figuring out the perfect Tamron lens to achieve those longer-than-usual shutter speeds—whether it's a wide-angle lens like the Tamron SP 35mm F1.4 Di USD prime to showcase every detail, an all-in-one lens like the 18–300mm VC, standard zooms like the 35–150mm F2–2.8, or a telephoto lens like the 70–300mm. From mastering the timing to using filters and polarizers, our Tamron experts offer their top tips for capturing long-exposure masterpieces.

## COMBINE LONG AND SHORT EXPOSURES.

By doing so in post-production, it allows you to enhance the sharpness of the image. Use the shorter exposure to extract sharper details and the longer exposure to smooth out motion and reduce noise.

## GET READY TO GO RURAL.

When doing long exposures during astrophotography, the Milky Way is one of the faintest and most distant sources of light that photographers can capture, so you'll need to grab on to every advantage you can. For this shot, that meant the photographer needed to trek to a remote valley in the Peruvian Andes on a night with very little moonlight. The combination of high altitude, low light pollution, and a waning moon allowed the photographer to capture a crisp, detailed image of the galaxy core over the glacier.

## KEEP IN MIND EVERYTHING THAT'S IN YOUR FRAME.

For this image of Apple's new billboards in Washington, DC, the photographer had to remain cognizant of the brand, not just the aesthetics or technical aspects, during the shoot. This meant the photographer had to position their tripod up high enough so that the cars streaks that went by wouldn't be in front of the billboards and wouldn't be too much of a distraction to the Apple billboards.



© Jonathan Thrope 24-70mm G2 (24mm), F8, 10 sec., ISO 1600

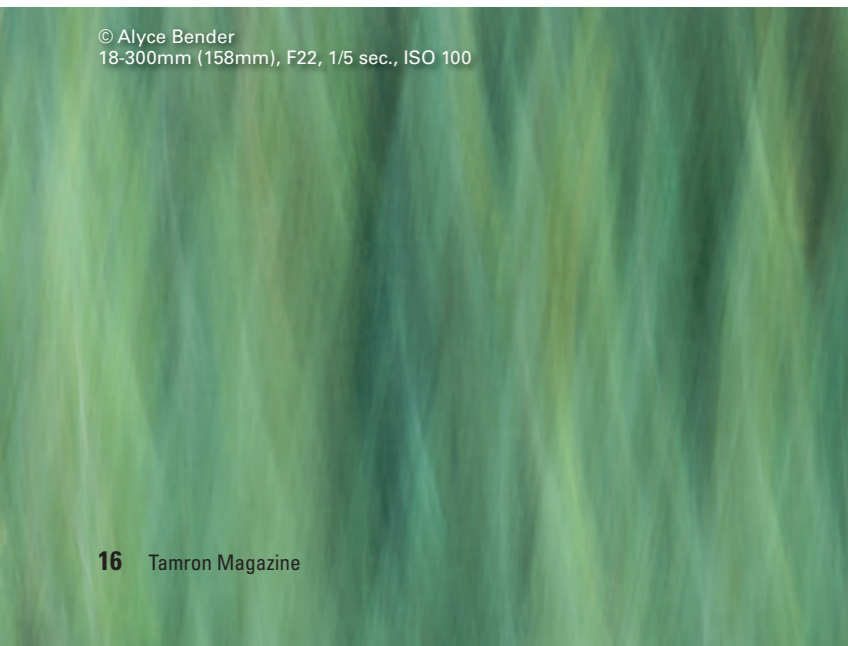
© Kevin Floerke 17-28mm (17mm), F3.2, 15 sec., ISO 5000



© Alyce Bender  
18-400mm (18mm), F22, 30 sec., ISO 640



© David Akoubian  
SP 150-600mm (600mm), F6.3, 1/15 sec., ISO 1600



© Alyce Bender  
18-300mm (158mm), F22, 1/5 sec., ISO 100

### USE A STURDY TRIPOD.

This is especially crucial for images where the goal is to smooth water, such as seascapes and waterfalls. A quality tripod will stabilize your camera against wind and waves. Add sand spikes to the feet of your tripod for additional security and stabilization when working in soft sand, where incoming waves can shift the top layer of sand as the water ebbs and flows. Doing so will allow you to work in the tidal zone more effectively.



© Kyle Garay  
24-70mm (24mm), F13, 15 sec., ISO 125

### FIGURE OUT WHAT LENS WORKS BEST.

For slow shutter images, a wide-angle lens might do the trick, as it will allow you to show everything that's happening within the image. Choose a lens with a low f-stop (i.e., a fast aperture number). It's the best way to keep your ISO as low as possible.

Unique scenes can also be created using a telephoto lens. When using a longer focal length, setting up a smaller aperture with a faster shutter speed will yield the sharpest results.

### KEEP REDUCING THAT SHUTTER SPEED.

Expose for the sky first, set your settings, For the photo of the rider on the horse at Florida's St. Augustine Beach, the photographer wanted to create a dreamy flow in the model's dress. Since the sun hadn't risen completely, no filters were needed. The photographer simply needed to reduce their shutter speed to achieve between 1/15th and 1/30th of a second, optimally by adjusting the aperture. Since the riders would approach at different distances and angles, it was necessary to hand-hold the camera. Using the Sony mirrorless camera system and Tamron lenses is a great combination, as there's no real lag time in the viewfinder, and it's easier to pan with the subject as they ride by.

The same philosophy applied for the photo here of the sandhill cranes. The photographer simply reduced the shutter speed again by choosing a low ISO and slow shutter speed. They also adjusted the aperture to achieve a 1/15th sec. exposure. Since the cranes were on the ground to start, using a tripod with a gimbal head helped to steady the pan a bit more and smooth it out.

### GET ARTISTIC.

Create impressionistic or abstract images using this technique. Look for elements like repeating patterns, complementary colors, or structural lines, then experiment with a long exposure and intentional camera movement. The additional exposure time allows time for the physical movement of the camera to register during the exposure. Try starting with an exposure around 1/3 of a second.

### INCORPORATE CONTRASTING ELEMENTS IN YOUR IMAGE.

This will anchor your long-exposure scene while providing an interesting juxtaposition that will draw viewers into your image. Consider contrasts between elements, like the hardness of rocks or metal, and the softening effect that long exposures have on water.

### USE A CIRCULAR POLARIZER.

This comes in handy if you want to slow water down a little but not too much, as in this photo of the Skogafoss waterfall in Iceland. The photographer didn't dial in the polarizer all the way, as it would have eliminated the rainbow. Instead, they looked at their LCD screen until they saw the maximum glow from the waterfall. That helped slow the exposure down, while still maintaining the "power" of the water coming over the top of the falls.

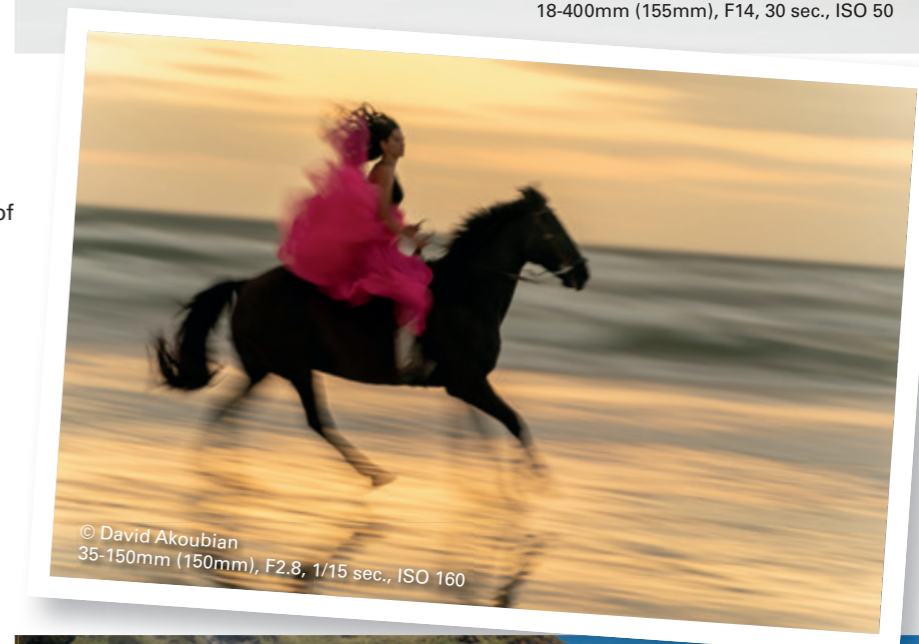
### NAIL THE TIMING.

If you're trying to achieve a shot, say, of the streaked effect of the waves rolling around chunks of ice, you have to master the timing—not just the shutter speed, but your timing as well. For a photo like this, a viable shutter speed to achieve this effect is between 0.5 and 2 seconds (the shutter speed for this particular image was 0.8 seconds).

Once you have the shutter speed figured out, next work on your timing. You'll want to start your exposure just as the waves start to roll back out to sea, not when they roll in. This takes some practice, but after several experimental shots, you'll get the hang of it.



© Alyce Bender  
18-400mm (155mm), F14, 30 sec., ISO 50



© David Akoubian  
35-150mm (150mm), F2.8, 1/15 sec., ISO 160



© David Akoubian  
18-300mm (18mm), F11, 1/15 sec., ISO 50



© Cecil Holmes  
70-300mm (229mm), F11, 0.8 sec., ISO 100



© Cecil Holmes  
17-28mm (19mm), F11, 0.8 sec., ISO 50



© Justin Haugen  
SP 35mm (35mm), F3.2, 1.0 sec., ISO 64

### **SELECT THE RIGHT SHUTTER SPEED.**

In a photo like this sea stacks image, if you have too long of a shutter speed, then you'll lose many of the details in the waves. If you have too short of a shutter speed, then you won't show the motion of the water. The shutter speed for this image was 0.8 seconds, which was determined by the photographer trying several different shutter speeds until they achieved the desired effect.

### **PRESERVE THE HIGHLIGHTS.**

Cityscapes are a fun opportunity to experiment with slow-shutter images. Most modern full-frame cameras have great shadow recovery at their base ISO, which is usually around ISO 100 (sometimes 64 or 200, depending on the camera). The goal is to keep your highlights from being blown out; otherwise, your final image will be filled with indiscernible blown exposures. Know that you can push the shadows and exposure up to 2 or 3 stops, while being able to pull down the highlights and have a balanced exposure.

### **EMPLOY PANNING.**

Water might be the most common subject where you'll want to use a slow shutter speed, but you can create a more dynamic image by panning as an object moves, like in this wave image in Cerritos Beach, Mexico. The photographer took the shutter down to 1/13th of a second and panned while keeping the barrel in the center of the frame, right to left. This gave the water a glassy look, as well as captured more color.

### **USE A CIRCULAR POLARIZER AND AN ND FILTER.**

This is what the photographer did for this photo of the upper Tallulah River in northern Georgia. The photographer wanted to create a continuous line with the water, so they slowed down the exposure using both an ND filter and a circular polarizer. The ND filter simply reduces the amount of light coming in through the front of the lens, while the circular polarizer slows it down a bit more. It also increases contrast by removing glare from the rocks and foliage.

### **EXPERIMENT WITH STARBURSTS.**

The Tamron SP 35mm F/1.4 Di USD prime lens, for instance, does an exceptional job of showing starbursts in the streetlamps shown in these cityscapes. To achieve very distinct starburst patterns, use a higher aperture like F16 (as the photographer did in the second photo here). However, even a wider aperture of F3.2, as seen in the first photo, works to pull off this effect.

### **WORK AROUND STATIC OBJECTS.**

When playing with motion-blurred images, don't let a nonmoving object stand in your way. Add motion to any image with a zoom lens like the Tamron 28-75mm G2, which was used for this image of a cottonwood tree. Slow your shutter speed down to 1/4th of a second and zoom in or out.

### **USE A NEUTRAL DENSITY (ND) FILTER.**

This will help ensure you don't overexpose your image. It can be challenging to shoot during the day due to how bright it is. The ND filter will help, allowing you to block out sunlight and bring your shutter down.

*"LOOK FOR ELEMENTS LIKE REPEATING PATTERNS, COMPLEMENTARY COLORS, OR STRUCTURAL LINES, THEN EXPERIMENT WITH A LONG EXPOSURE AND INTENTIONAL CAMERA MOVEMENT."*



© Justin Haugen  
SP 35mm (35mm), F16, 10 sec., ISO 64



© Kyle Garay  
24-70mm (24mm), F15, 1/15 sec., ISO 320

© Dalton Johnson  
70-180mm (100mm), F22, 1/4 sec., ISO 100



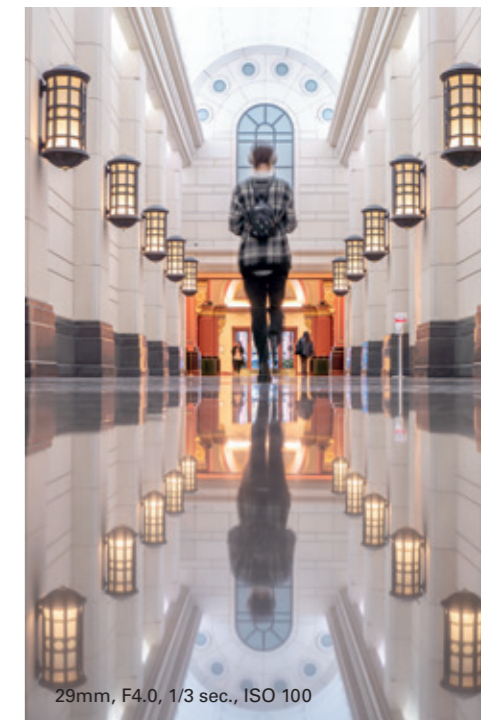
© David Akoubian  
20-40mm (20mm), F16, 2.55 sec., ISO 100



# TAKING IT TO THE STREETS

Glynn Lavender uses his Tamron **17-50mm F4** zoom to create street photography that goes beyond 'nice.'

PHOTOS: GLYNN LAVENDER



29mm, F4.0, 1/3 sec., ISO 100

**G**lynn Lavender's journey into the photography world began as a teen, when his unconventional school experience led him to a camera shop, where his mother convinced the owner to employ him. This marked the beginning of Glynn's lifelong passion for photography. Today, he's the owner of Australia's Creative Photo Workshops, an endeavor born out of his desire to share the photographic knowledge he's acquired over the years. Glynn's goal: to demystify photography, making it accessible to everyone.

In his approach to street photography, Glynn seeks to fully transport viewers into the scenes he captures. "As a photographer, I want viewers to explore my images and immerse themselves in them," he says. "In my view, there's no greater insult than someone saying about one of my photos, 'That's nice.' I want to provoke some kind of emotion—any kind of emotion—by focusing on simplicity and precision in my compositions, and by showcasing genuine connections."

Glynn uses his full-frame Tamron 17-50mm F/4 Di III VXD zoom lens on his Sony mirrorless camera when he's scouting for those scenes. "The best thing about this lens is its versatility," he says. "It excels in wide-angle shooting, capturing dramatic leading lines and shapes. I'm a sucker for wide-angle shots, because they

17mm, F6.3, 1/25 sec., ISO 100

50mm, F5.6, 1/200 sec., ISO 100



36mm, F8.0, 30 sec., ISO 100

*“I’M ALWAYS ASKING MYSELF: HOW CAN I USE THIS LENS TO INCORPORATE WHAT I WANT TO, AND TO TELL THE STORY I WANT TO TELL?”*

can make boring subjects or scenes look so much more compelling. The 17–50mm also provides the flexibility for zooming in for portraits. The image quality of this lens is fantastic, with edge-to-edge sharpness, and its close-focusing capability allows for creative close-up shots with beautifully blurred backgrounds.”

#### PHOTO TIPS: STREET PHOTOGRAPHY

##### 1 Rely on repetition.

Look for patterns, lines, and shapes that help guide the viewer’s eye through the image. For instance, the repetition of columns in the water or elaborately designed fence posts can create a captivating visual narrative. Utilize the

17-50mm’s ability to focus closely on specific elements while blurring the background to emphasize that repetition.

##### 2 Highlight humans.

It wouldn’t be street photography without the people who are in the streets, making the city you’re in come alive. A lens like the 17-50mm is so versatile for this photographic endeavor: It allows you to focus on the person up close, or to step back to include more of the surroundings, which leads to a richer story. How you control the zoom depends on what you consider to be more important to that story: the person or the location.

##### 3 Explore unconventional angles.

One of the great things about walking around a city you’re deeply familiar with is that you can still find fresh photos to

take—as long as you’re willing to look up, look down, and look all around to create new perspectives. The goal is to find different ways to view the environment you’re in and transform routine scenes into something more eye-catching. I took this photo of the corner of a building, which many people wouldn’t consider a prime photographic subject. By placing the building on a bit of a tilt, it looks more like a glass pyramid than a regular old building.

##### 4 Let the light guide what you shoot.

When I’m wandering around the city looking to take pictures, my eyes aren’t scoping for subjects—I’m looking for the best light, then a subject to enter into that light. That’s what happened with the bicyclist photo here. During a morning stroll, I spotted a shaft of sunlight hitting this one spot in the street. I knelt down and waited for people, cars, buses, or anything else to wander into the frame. Sure enough, this person rode through on their bike, and I managed to get two or three quick shots. You can achieve a striking sunburst like the one I captured here by using smaller apertures like F11, F16, or even F22.

##### 5 Master what to include and exclude in the frame.

This is key in street photography, where extraneous elements can disrupt your scene. I’m always asking myself: How can I use this lens to incorporate what I want to, and to tell the story I want to tell? Zooming in just a bit in your photos can mean you’re able to nix a garbage can or a person making a goofy face.



17mm, F5.6, 1/640 sec., ISO 200

For instance, when I captured my son walking down this hallway, I desired a symmetrical composition that put to use the reflections on that gleaming floor. I experimented with different focal lengths and framing until the shot felt just right, with even slight adjustments drastically changing the storytelling aspect of this image. If I’d gone wider, it would’ve shown more of the scene that would’ve been distracting. If I’d zoomed in more, I wouldn’t have achieved the full effect you see here.



37mm, F5.6, 1/100 sec., ISO 100



17-50mm  
F/4 Di III VXD  
[model A068]

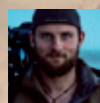
PHOTOS: GLYNN LAVENDER

#### ABOUT: GLYNN LAVENDER



Glynn Lavender is an Australian based portrait travel photographer who leads photo tours to countries such as India, Myanmar and Bangladesh. Glynn also teaches photography and lighting at his workshops in Australia and the USA. Glynn has been a member of the Tamron Pro Team for over 15 years.

## ALEXANDER AHRENHOLD



My name is Alexander Ahrenhold and I was born in Eckernföde in 1989. I am a forester/ regional press spokesman for the Lower Saxony State Forests and love taking photographs. At first, I only photographed nature with all its inhabitants and motifs, but now I have also combined my other hobbies with it. No matter what I do, the camera is there!

Instagram:  
@alexander\_ahrenhold

11-20mm (11mm), F7.1, 1/50 sec., ISO 125

# TALES FROM THE TRAIL

Ryan McDade uses the Tamron **28-75mm F2.8 G2** zoom lens for nature and travel photos that inspire.

PHOTOS: RYAN MCDADE



47mm, F9, 1/30 sec., ISO 100

**R**yan McDade's early fascination with nature and travel photography was fueled by the stacks of *National Geographic* magazines that filled his childhood home, replete with pages of distant landscapes and cultures. His mom's Native American heritage also inspired him. "She was absolutely enthralled with nature, and dedicated to respecting it," he says. "It was a part of her identity that she really embraced."

That's why, once Ryan's interest in photography grew after college, he knew travel photography was in the cards. "Everything surrounding me when I was growing up was somehow tied to visiting other parts of the world," he says. "I didn't want to shoot portraits. I was drawn to the outdoors, and determined to capture whatever moments I was witnessing so others could experience them, too."

During a recent three-week photo expedition in Yosemite National Park, the Eastern Sierra, and the Pacific Northwest, Ryan took the Tamron 28-75mm F/2.8 Di III VXD G2 zoom lens on a test drive. He was particularly impressed with the 28-75mm's quick, smooth autofocus, especially when paired with the touchscreen on his Sony mirrorless camera system.

"The clarity and level of color in the images I captured was fantastic, without the vignetting you might expect from a zoom lens," he says. "Being able to shoot wide open at F2.8 was key as well, especially when the sun started to head toward the horizon,



33mm, F9, 1/20 sec., ISO 400

## “RESPECT THE PLACES YOU VISIT AND FIGURE OUT HOW YOU CAN TAKE PHOTOS WHILE REMAINING RESPECTFUL.”

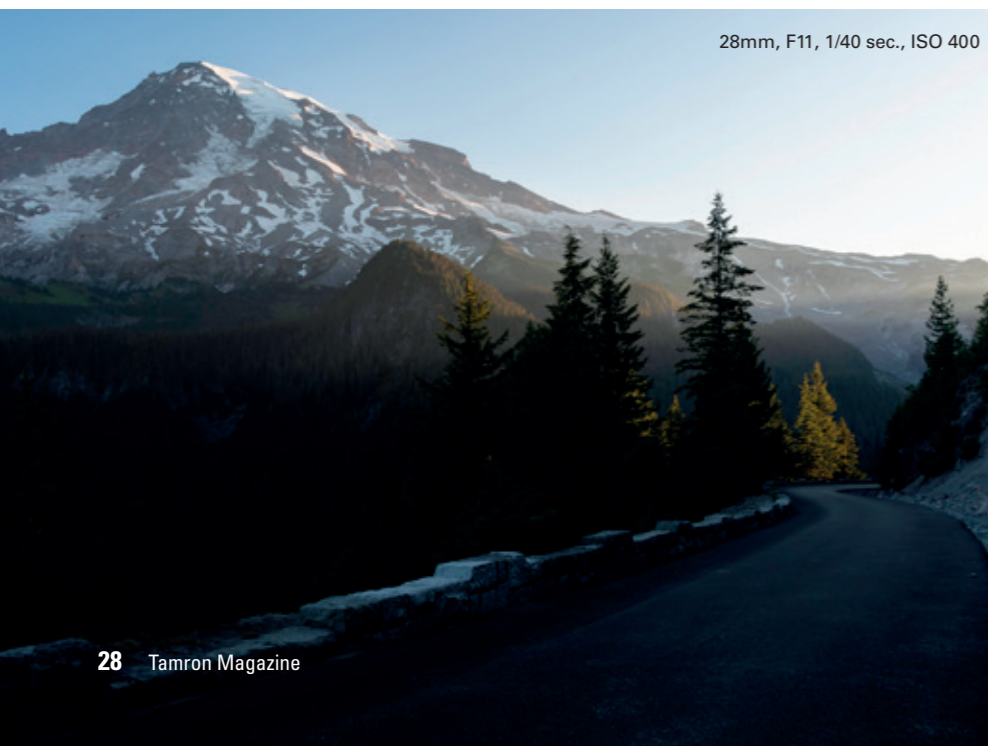
or when I was photographing some of the wildflowers I encountered up close. The versatility of that focal-length range also can't be beat. I was never limited in what I could shoot during my trip.”

In addition to capturing eye-catching images during his travels, Ryan places a special emphasis on conservation. “I'm committed to mitigating the negative impacts of ecotourism,” he says. “How I try to achieve that is by immersing

myself in the local culture of the places I visit and trying to build an understanding of those places. The goal is to respect the places you visit and figure out how you can take photos while remaining respectful.”

### PHOTO TIPS: NATURE AND TRAVEL PHOTOS

**1 Pay attention to where the light hits.**  
Interesting scenes often unfold when you



28mm, F11, 1/40 sec., ISO 400



75mm, F5, 1/20 sec., ISO 100

let the light guide your lens. Two specific instances come to mind. In the first case, we were coming down the mountain from the Paradise Visitor Center in Mount Rainier National Park just after sunrise, with Mount Rainier looming large ahead of us. I loved how the sunbeams were hitting the mountain shelf below Rainier, but then I walked around a corner and saw how the light was hitting that one particular tree down the road, making it appear like it was glowing.

Another memorable experience was capturing Myrtle Falls, in the same park but during blue hour. I've tried to take photos of this waterfall before, but the light was always too harsh, leaving the mountains illuminated but the waterfall deep in shadow. I knew the potential of shooting it during blue hour, however.

I was about a mile or so away at sunset, photographing a flower-filled meadow, and when the sun dipped below the horizon, I lost the light on the flowers. That's when I decided to sprint down the mountain to the waterfall to maximize that soft evening light. I got down there just in time, placed my camera on a ledge to steady it, and got the shot I've always wanted. Thanks to the 28-75mm, I was able to capture the intricate details of the waterfall while preserving the majestic mountain beyond.

### 2 Seek out natural symmetry.

I always keep an eye open for the natural world's shapes, lines, and patterns. I especially appreciate the power of

symmetry as a compositional tool, as shown in this photo I took at the summit of Washington's Mount Ellinor, part of the Olympic Mountains. The alignment of the tree, my buddy Rick, and that jagged section of rock—almost like they were three peaks juxtaposed above all those other peaks—helped me create a sense of equilibrium and harmony in the scene. I also tried to make the foreground as soft as possible, to add depth to the photo and lend a dreamy feel to the image, as if an observer were peeking around the corner and spying on this scene.

### 3 Search for nature's subtle beauty.

It's about a 3-mile trek to Fremont Lookout, located in the shadow of Washington's Mount Rainier. My buddies and I were in the lookout tower, a historic fire lookout built in the 1930s, with the sun behind us and the moon in front as it rose above the landscape. When I saw the moon, I zoomed in with the 28-75mm and was delighted to see this natural gradient in the sky, with a layering effect all the way down the frame to the moon. The moon itself was sharp and crisp in the frame, but the way I was able to compose the shot with this lens allowed the gradient to be featured as well.

### 4 Tell the story of the environment.

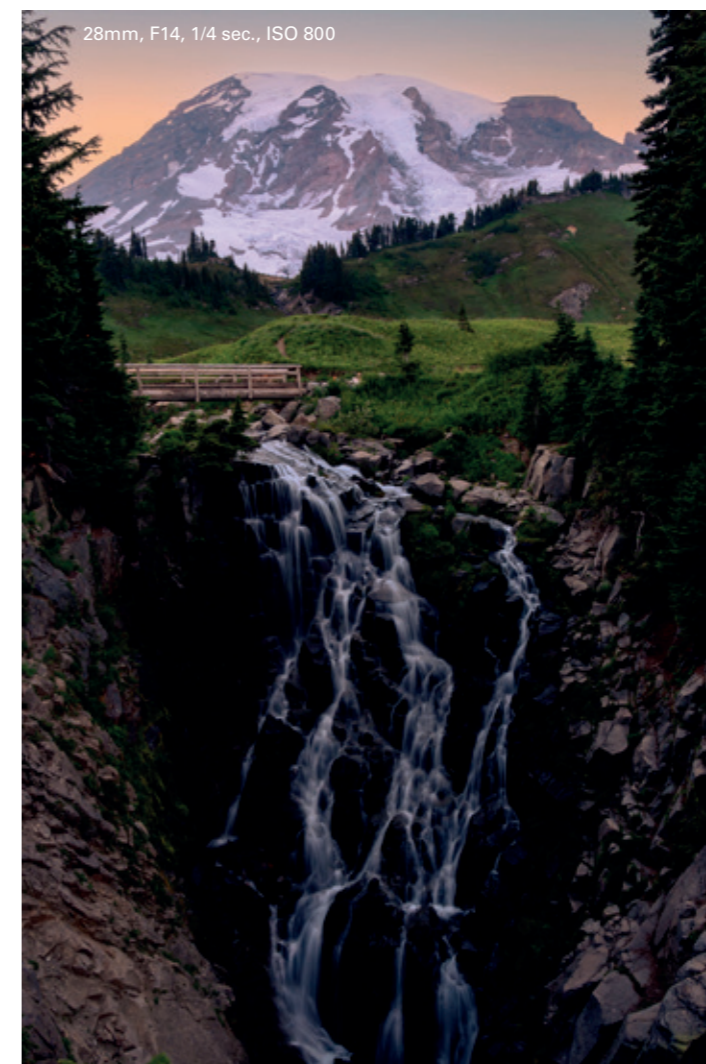
We were camped out at the base of Mount Whitney the night before we were going to attempt a trek to the summit, though we were nervous about how we were going to traverse the snow fields you see here. As we contemplated that challenge, I surveyed our surroundings and realized that not many people have caught a glimpse of this foreign-looking terrain, at least not from this vantage point. I've learned to embrace the unexpected and seek out those hidden elements that truly allow me to convey the authentic narrative of the places I'm exploring.

PHOTOS: RYAN MCDADE

### 5 When one door closes, walk through the next open one.

Embracing new photo opportunities when old ones slip away has taught me invaluable lessons. We did end up having to abandon our ascent of Mount Whitney due to a sudden blizzard, but I refused to let disappointment overshadow my spirit. Instead, I decided to explore the Alabama Hills at the base of the mountain, setting my alarm early for a sunrise shoot. At first, my fatigue and a somewhat uninspiring view made me contemplate going back to sleep. I could see Lone Pine Peak from my rooftop tent and thought that it didn't look like it was going to be anything special.

I forced myself to get up, however, and started wandering around when the sky began showing a bit of color. Intrigued, I prepped to take more photos, and that's when a cloud bank way off to the south started moving with ferocity toward the mountain peak. I actually thought to



28mm, F14, 1/4 sec., ISO 800

myself: Wouldn't it be amazing if a rainbow showed up in that weather system? And suddenly, there it was, emerging right out of the mass of clouds. My heart was full in that moment.

### 6 Enjoy Mother Nature's ride.

Adaptability is absolutely crucial in my approach to photography. It's all about being open to the opportunities presented rather than fixating on rigid expectations. If you're dead set on capturing a certain landmark or scene and find when you get to your location that the conditions aren't great for a decent photo, don't consider the trip a waste. Try to find something else about your surroundings that you could put your own unique spin on and transform into art. Each place has something distinctive and captivating that makes for a great photo opp, even if it's not what you were originally searching for.

### ABOUT: RYAN MCDADE



I am a landscape, travel photographer and visual storyteller, as well as a mental

health practitioner based out of San Diego, CA. My passion for photography directly derives from my love of being in nature, and I am always trying to convey the power and beauty I witness through the images I take and stories I share. Often, I use a human subject in my images to demonstrate scale and really accentuate the visual storytelling aspect. I have worked with various outdoor brands for product photography and have goals to participate in documentary and adventure photography/film making in the future.

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



# BRAVING THE ARCTIC WILD

With his Tamron **150-500mm VC ultra-telephoto zoom** for Nikon Z mount, Jean-Marie Séveno captures photos of the world's iciest landscapes, and the creatures that call them home.

PHOTOS: JEAN-MARIE SÉVENO

500mm, F6.7, 1/4000 sec., ISO 640



500mm, F6.7, 1/500 sec., ISO 800

**S**ince he was a young teen, Jean-Marie Séveno has documented the beauty of our natural world. He gained valuable experience working in nature reserves through internships and summer jobs, deepening his understanding of various wildlife behaviors. He soon realized he wanted to commit himself to share his love of nature with the world, through the medium of photography.

Jean-Marie's imaging adventures not only produce those shareable photos—they also provide Jean-Marie with a way to connect to the world around him. "Photographing nature involves putting in the time to understand the wildlife and their habitats, but it also means waiting around a lot," he explains. "I enjoy those moments of calm, where I'm able to live to the rhythm of nature."

Jean-Marie's dedication to creating wild-life, nature, and landscape photos, which he has displayed on his website (<https://jean-marie-seveno.com/>) and in his art book *Horizons Suspendus*, has drawn him from his home in the heart of France all over the world, from Europe to North America, including Yellowstone and British Columbia. He's also visited some of Earth's coldest regions in his photographic quests, including Alaska, Patagonia during winter, the Himalayas, and the Arctic.



172mm, F6.3, 1/8000 sec., ISO 800



500mm, F6.7, 1/1000 sec., ISO 800



500mm, F6.7, 1/4000 sec., ISO 500

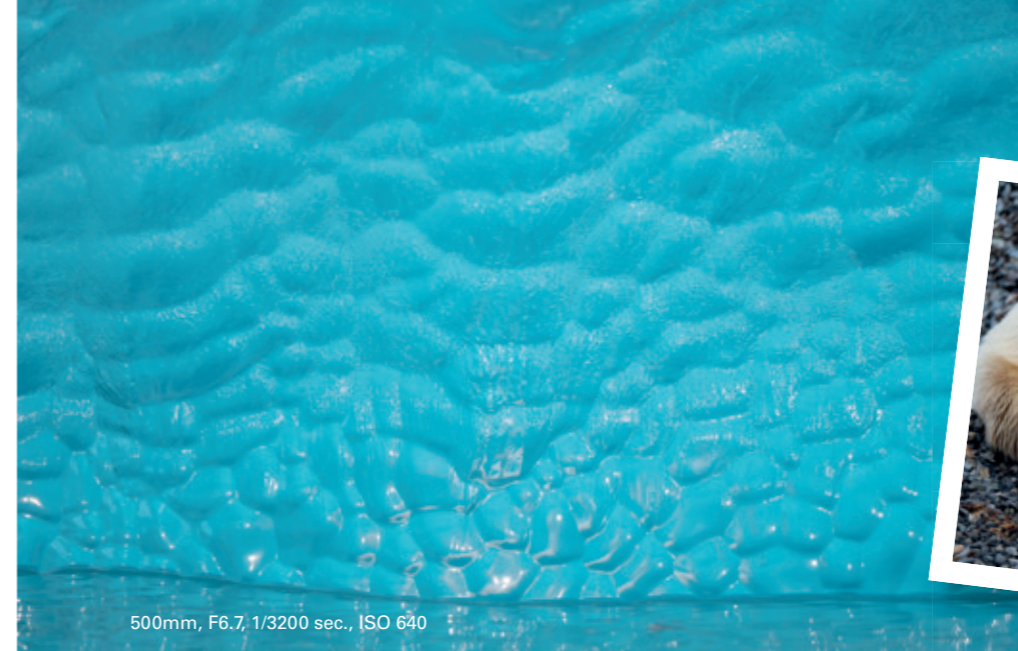
This past July, Jean-Marie spent a month in “the wildlife capital of the Arctic”: the island of Spitsbergen, on the Norwegian archipelago of Svalbard. “At that time of year, the archipelago is free of pack ice, so I was able to make a complete tour there,” he says. “My goal during the visit was to photograph the biodiversity of this region, especially the polar bears.”

To take pictures of those polar bears—as well as Arctic foxes, ringed seals, and other creatures in their untouched habitats—one of Jean-Marie’s essential tools was the Tamron 150–500mm Di III VC VXD ultra-telephoto zoom lens for his full-frame Nikon Z mirrorless camera. “The versatility of this lens is a standout, with a zoom range that allows me to shoot everything from macro-style photos to distant landscapes and animal close-ups,” he says. “This compact lens basically replaces the two lenses I used to carry around, which is important when I’m trekking through remote locations in the Arctic and don’t want to be weighed down by too much gear. The optics on this lens are excellent, which means I only have minimal editing to do on my RAW files during post-processing.”

In such challenging cold-weather environments, Jean-Marie primarily shoots handheld. “Thanks to the 150–500mm VC’s compactness, portability, and the effectiveness of the Vibration Compensation feature, I had no issues with camera stability, even when I was on shaky ground or shooting from a Zodiac,” he says.

Although shooting in the Arctic during the summer isn’t the constant deep freeze many might think it is—“there were several days during my trip when it was 65 degrees Fahrenheit,” Jean-Marie recalls—photographers visiting during chillier periods will want to pack several batteries, which Jean-Marie keeps warm in his pockets during his expeditions. “What’s more important in the warmer months is to be cognizant of moisture and the salt from the seawater,” he says. “I keep all of my equipment in a waterproof bag when I head out in the Zodiac, and I make sure there’s waterproofing protection around my camera and lens.”

Whether he’s zooming in on a polar bear lying in the snow or capturing a glacial chunk floating in the sea, Jean-Marie makes



500mm, F6.7, 1/3200 sec., ISO 640



500mm, F6.7, 1/1000 sec., ISO 800

*“THE VERSATILITY OF THE 150-500MM VC LENS IS A STANDOUT, WITH A ZOOM RANGE THAT ALLOWS ME TO SHOOT EVERYTHING FROM MACRO-STYLE PHOTOS TO DISTANT LANDSCAPES AND ANIMAL CLOSE-UPS.”*

sure to compensate for the intense white in front of him. “It’s important to over-expose in these conditions,” he advises. “I typically overexpose by +2/3 of a stop. What’s great about today’s hybrid cameras is that you’ll see the same rendering in your viewfinder, which helps prevent exposure errors. If you’re using a DSLR, working with RAW files can help smooth over errors during the editing process.”

Jean-Marie emphasizes that understanding the behavior of the various Arctic species is critical to avoid disturbing their routines and to preventing accidents. Safety is always paramount on a photographic mission like this—for both humans and the native wildlife.

“Disturbing a polar bear, especially during the summer when food resources are limited, can lead to unnecessary energy expenditure,” Jean-Marie notes. “I always stay in the Zodiac when I’m out photographing polar bears. If I’m on the ground to take pictures of reindeer, birds, or other creatures and a polar bear emerges, I quietly return to my Zodiac; I’ll clap my hands loudly if it gets too close. I’ve seen hundreds of polar bears over the past decade and have never been in danger.”

PHOTOS: JEAN-MARIE SÉVENO

As for other photographers mulling a journey to this region of the globe, Jean-Marie recommends a similar summer visit. “In March and April, the days are quite short, though they do provide a snowy, icy wonderland that’s ideal for mimetic, white-on-white shots of polar bears and Arctic foxes,” he says. “However, in June, July, and August, even more photo opportunities abound, with continuous daylight and, in addition to terrestrial mammals, the presence of birds by the millions and whales.”

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

#### ABOUT: JEAN-MARIE SÉVENO



French wildlife photographer, lives in the west of France. He explores the forests of his region but also the often-unexplored regions of the planet in search of the last sanctuaries of wildlife.

He presents his photographic work at numerous nature photography fairs in France and in several countries in Europe (Belgium, Switzerland, Italy). In addition, He hosts events (exhibitions and conferences) in the media library for schools and the public and is regularly published in the national and international press.

Instagram:  
@jeanmarieseveno/

# AUTUMN IN THE ADIRONDACKS

Kurt Gardner's Tamron lenses offer a therapeutic outlet for capturing magnificent fall foliage in upstate New York.

PHOTOS: KURT GARDNER

150-600mm, 240mm, F5.3, 1/160 sec., ISO 800



SP 24-70mm, 24mm, F2.2, 1/125 sec., ISO 400

Photography always seemed to be in the cards for Kurt Gardener. His father was a master black-and-white printer for Kodak, and once Kurt learned what his dad did for a living, he became fascinated with the film developing process. As he got older, he began assisting other photographers and became immersed in the world of fashion and advertising photography. After acquiring his own agent and moving to New York City, his 25-year-plus career was solidified.

However, life took a sharp turn when a debilitating injury requiring multiple surgeries left Kurt in a state of depression and uncertainty. His career in fashion and advertising photography seemed to fade away as he grappled with the challenges of his condition—but it was at this crossroads that landscape photography emerged as more than just a creative outlet or possible career. “A friend asked me to come out with him one day to do some astrophotography,” he says. “I went from being depressed to finding a new purpose, and I wanted to keep immersing myself in nature. Landscape photography spurred me to keep going; I got mentally and physically stronger every time I went out to take pictures.”

Today, from the upstate New York town of Old Forge, nestled right in the heart of the Adirondacks, Kurt captures his nature and landscape photos with a powerful lineup of Tamron lenses, including the SP 24-70mm F/2.8 Di VC USD G2, SP 70-200mm F/2.8 Di VC USD G2 telephoto,



SP 24-70mm, 45mm, F7.1, 1/1250 sec., ISO 800

and SP 150–600mm Di VC USD G2 telephoto zooms. “I love the 24–70 for its color rendition (especially important for shooting fall foliage), as well as its sharpness and speed,” he says. “I’ll often head out before the sun rises, pick a location, and wait for the full transition from darkness to illumination. With the F2.8 aperture

and Vibration Compensation feature on that lens, I know I won’t miss a shot in those lighting conditions. I have physical limitations, so I try not to lug around a tripod if I don’t have to.”

Meanwhile, the 70–200mm G2 is Kurt’s lens of choice when he needs a somewhat longer reach and wants the ability to compress the scene. He’ll break out the 150–600mm G2 if he wants to isolate and focus on elements that are farther away. “I especially love shooting landscape silhouettes with the 150–600mm G2,” he says. “I’ll be cruising along on a local waterway and compress the silhouettes of the tiny islands in the waterway. I’m not sure why I’m a sucker for this type of shot, but the 150–600mm G2 helps me capture that.”

### PHOTO TIPS: AUTUMN LANDSCAPES

#### 1 Take viewers on a journey through your images.

I do this by emphasizing depth within my compositions. I want viewers to be purposely swept through the photo, with their eyes taken on a guided tour instead of simply staring at a static scene. This

effect is especially impactful when we make larger prints on metals. You need a very high-quality lens to pull this off, because every image printed on this type of medium needs attention to detail and sharpness. My Tamron lenses never let me down in this regard.

#### 2 Head out when other people don’t want to.

That means getting up super early and exploring during inclement weather. Embrace the early hours when the sun’s first light bathes the scene, creating crystal-clear, mirror-like reflections on the water and enhancing the richness of the fall colors. During that first hour to hour and a half of sunlight, you’ll often discover the most spectacular shots of the day. Also, don’t fear overcast or rainy days. Those conditions can yield amazing results, with vibrant color contrasts and a hard-to-duplicate ambiance.

#### 3 Be intentional in your compositions.

I don’t shoot a lot of frames. Instead, much consideration goes into each image. I sit with each scene in front of me, study it, and work out in my head what I want the final result to be, using subtle adjustments in my camera angle to achieve what I’m going for. Every frame is deliberate.

I also don’t allow myself to become confined by photographic guidelines. If the rule of thirds happens to work for a particular image, great—but sometimes I end up centering everything in the image and it works out perfectly. There’s something that happens when I’m looking through the viewfinder, zooming, and playing around with the crop. There’s usually this moment when I’ll suddenly freeze and say, “Right here. This is it.” You’ll often know it—and feel it—when you see it and everything falls into place.

#### 4 Incorporate more than fall foliage into your photos.

Don’t limit yourself to just the natural elements—look for other complementary subjects that can enhance the overall composition of your image, including man-made structures like a quaint house by the water, or a gnarled tree emerging out of the landscape. Also explore different seasons and lighting conditions. I probably have dozens of

*“INJECT A SUNBURST INTO YOUR IMAGE. THIS TECHNIQUE ADDS AN ADDITIONAL ANCHOR IN YOUR PHOTO, DRAWING VIEWERS’ ATTENTION TO A FOCAL POINT WITHIN THE FRAME.”*

different photos of that yellow boathouse you see in the photo here, taken in various situations.

#### 5 Inject a sunburst.

This technique can add an additional anchor in your photo, drawing viewers’ attention to a focal point within the frame. Be prepared to act quickly, as capturing sunbursts often requires precision and timing due to the sun’s movement. When executed well, a sunburst can infuse your landscape image with vibrant colors and a touch of magic that sets it apart from the ordinary.

When aiming for sunbursts in your landscape photos, it’s crucial to choose the right lens and settings. Opt for a lens that excels in reducing ghosting and flare, like the Tamron 24-70mm G2, with its combination of anti-reflective eBAND Coating and BBAR (Broad-Band Anti-Reflection) Coating. To create a beautiful sunburst effect, stop down your aperture to around F16 or F22.

#### 6 Don’t get carried away in the editing process.

During post-processing, aim to strike a balance between enhancing your image’s appeal and maintaining a natural look. When you’re working on photos that deal with fall foliage, it can be very easy to move those slider bars too much and oversaturate everything. When I’m editing my photos, I’m trying to bring the viewer back to how I remembered the scene, while adding a little life to the original.

I’ll also often underexpose my photos, then pull the details out of the shadows



70-200mm, 130mm, F8, 1/200 sec., ISO 400

later during the editing process. That allows me to capture those intense colors in the sky while still keeping everything looking real. Subtlety yields the most stunning results, allowing viewers to connect with the scene more authentically.



150-600mm, 170mm, F16, 1/125 sec., ISO 400



SP 24-70mm, 62mm, F4.0, 1/125 sec., ISO 100



SP 70-200mm F/2.8 Di VC USD G2 [model A025]

SP 24-70mm F/2.8 Di VC USD G2 [model A032]

### ABOUT: KURT GARDNER



Kurt Gardner, is a nature photographer who lives and shoots the ever changing landscapes of the Adirondack Park of upstate New York. Kurt’s artistry for nature photography came through by way of a change in his once vibrant NYC Fashion & Advertising photography career. When in 2014 he suffered a medical emergency that changed his life trajectory and lead him to seek the power of nature to help heal his spirit and in so doing his life’s work as well.

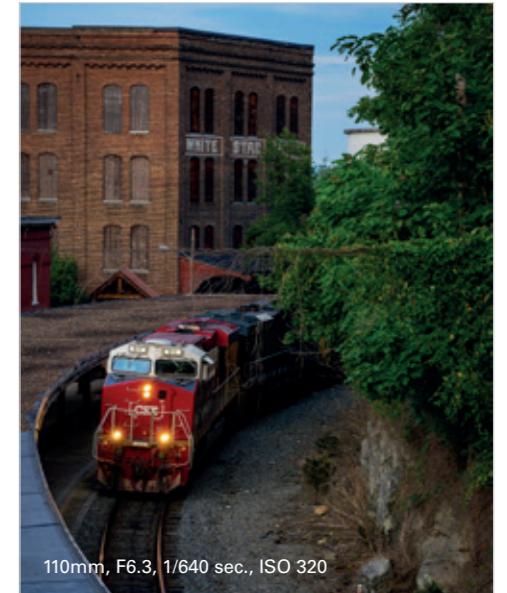
# ON THE RIGHT TRACK

Danny Scholl stays on the lookout for locomotives with his Tamron **70-300mm** telephoto lens.



260mm, F6.3, 1/250 sec., ISO 320

PHOTOS: DANNY SCHOLL



110mm, F6.3, 1/640 sec., ISO 320

When Danny Scholl was a boy growing up in Pennsylvania, he was enamored with trains. “I lived near Strasburg, in Lancaster County, which is a very famous railroad town,” he says. “There were a lot of steam engines there, and a lot of history. As I moved into adulthood, my interest grew into learning more about trains, and photographing them.”

Today, Danny calls Virginia's Shenandoah Valley home, with its picturesque landscapes and, yes, more trains. “I live here with my girlfriend, Kris, and our family, and it’s just a calmer, simpler way of life,” he says. “When I first started taking pictures of the trains around here, I was doing so on my iPhone. Kris has been taking pictures a lot longer than me, though, and she soon got me into using an actual camera to create my train photos. What’s great is that we share this passion for photographing trains, and it’s how we spend our free time. I’m constantly inspired by her creativity.”

Danny’s lens of choice when he’s on the lookout for locomotives is the Tamron 70-300mm Di III RXD telephoto lens for his Sony mirrorless camera system. “I’m a telephoto guy—I love to zoom in, with my favorite images often at 180mm or above,” he explains. “The focal-length range of this lens offers me the ultimate in flexibility, allowing me to zoom out to capture a wider scene or zoom in to focus on a train’s details. The 70-300mm has also performed really well for me in low light, which is import-



300mm, F7.1, 1/640 sec., ISO 320



77mm, F7.1, 1/400 sec., ISO 250



223mm, F7.1, 1/160 sec., ISO 320

ant when I'm out there at dusk or in inclement weather. The lens is also compact and light, so I can spend the whole day chasing trains without feeling weighed down."

When Danny places a train in his viewfinder, he's not simply trying to capture the cars and rails beneath them. "I aim to create scenes that feel special, and that means taking my time to craft just a few, carefully planned-out shots," he says. "Even just a year or so ago, Kris and I would try to cram in viewing 10 to 15 trains a day, in various locations. Now, we're more selective in where and how we shoot. We'll drive an hour just to capture two photos."

There are three boxes that Danny tries to tick when he's on the hunt for rail-themed subjects, which he shows off on his Instagram page ([https://www.instagram.com/\\_railfan\\_dan/](https://www.instagram.com/_railfan_dan/)). "First, I look for a gorgeous location," he says. "Next, I ensure the conditions for shooting are ideal—that includes the lighting and weather. Finally, I try to find all different kinds of interesting-looking trains. I look for unique paint schemes, historic engines, or locomotives that simply stand out. If we're able to check off one or two of those boxes, we'll likely come away with decent photos. When we check all three, we jump up and down for joy and high-five each other. There's no other feeling like it."

#### PHOTO TIPS: TRAIN PHOTOGRAPHY

##### 1 Track down the trains.

Passenger trains run on schedules, but freight trains are far more erratic. That's where the rail-fan community comes into play—you'd be surprised how many people like to chase trains. There are various groups on social media where fellow rail enthusiasts share real-time information. For instance, someone in Pittsburgh will post that there's a cool-looking train heading east that will arrive in Altoona in a few hours, which gives me a chance to get out there. We also listen in to radio scanners and check out "rail cams" with live feeds so we can see where trains are passing through at any particular time.

##### 2 Look to the light.

Kris and I call ourselves lighting snobs, because we prioritize how the light falls in our photos. It's important to sync up what time a train might be passing through and where the sun will be at that time of day, then plan your positioning accordingly. Personally, I don't prefer to shoot backlit trains. Where we live in Virginia, I try to capture southbound trains as they head into the sun, as well as westbound trains trekking up into the mountains, because that's when the light hits them best.



70mm, F6.3, 1/160 sec., ISO 320



223mm, F6.3, 1/640 sec., ISO 400

*"I LOVE TO CREATE DEPTH IN MY TRAIN PHOTOS, ESPECIALLY WHEN A TRAIN IS APPROACHING FROM AFAR. THE 70-300MM OFFERS ME SUCH STELLAR COMPRESSION."*

##### 3 Inclement weather is your friend.

My favorite time to shoot is in the early morning, when it's not only calm and tranquil, but also offers some spectacular weather conditions. Fog, for instance, adds instant atmosphere to any photo. I feel the same way about shooting in the rain or snow, when I've captured some of my favorite images.

##### 4 Find compelling perspectives.

I love to create depth in my train photos, especially when a train is approaching from afar. The 70-300mm offers me stellar compression when I'm fully zoomed in at 300mm, so I can show off details like the undulations of the train tracks and the environment around the train.

Framing is important, too. When the leaves start to fall off the trees in the winter, I'll position myself 50 feet or so back in the woods and try to find a window through those trees to shoot through, zooming in on the train and framing it that way.

As for how to photograph a train, you can take pictures of a train's nose, shoot it from the side, or capture it as it disappears into the distance. You can take pictures of a train coming straight down the track or while it's navigating a curve. Sometimes you might want the train big and bold in your image, other times it might be fun to make the train appear small amid a larger

scene. I also enjoy when the train seems to be the only man-made element in the photo, set against nature. It's all about experimenting and finding the composition that best tells the story you want to convey.

##### 5 Team up with other photographers.

I'm so lucky to share my train photography passion with Kris, but anyone can make friends and enjoy the hobby with other local railfans. Even if you're shooting the exact same scene, it's fascinating to see how different your photos can turn out. With moving subjects like trains, it can be fun to compare shutter speeds or other variables to see what may have accounted for those differences, or to consider where your partner positioned themselves to capture their photos.

##### 6 Mentor young artists.

So many kids are into trains, and into taking pictures of them, which is very cool. Some people may depict train photography as kind of a nerdy hobby, but many young people turn to it as a type of sanctuary and a way to escape everyday stress, so Kris and I go out of our way to encourage them whenever we can. It's important to us to nurture budding photographers where we find them, whether they're taking photos with their phone, a DSLR, or a mirrorless camera system like I do.

#### ABOUT: DANNY SCHOLL



"I have way too much fun chasing shots and photographing trains with my other half, Kris.

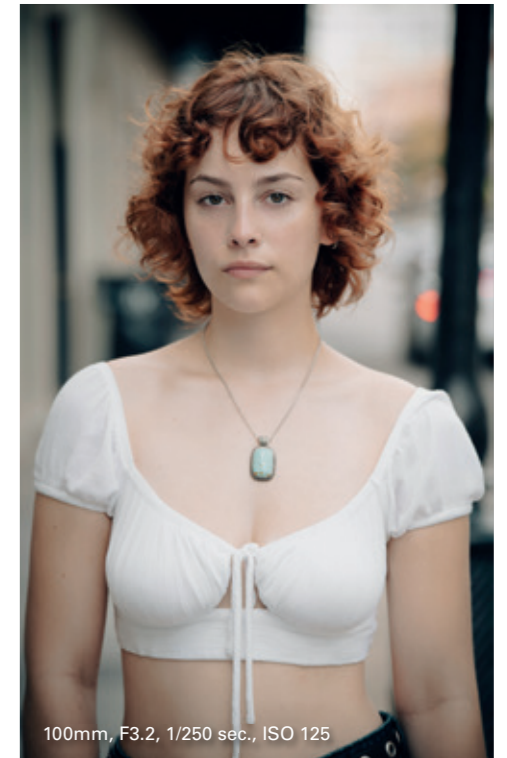
Our family is lucky to call the Shenandoah Valley home. Weekends are usually a spontaneous adventure, wherever the trains take us. We love exploring new places, and always look for interesting local coffee shops, breweries and restaurants to check out."

70-300mm  
F/4.5-6.3  
Di III RXD  
[model A047]

# BIG DRAMA IN THE BIG EASY

André Costantini brings the “band” back together in New Orleans with his Tamron **35-150mm F2-2.8** all-in-one zoom for Nikon Z mount.

PHOTOS: ANDRÉ COSTANTINI



100mm, F3.2, 1/250 sec., ISO 125

New Orleans is known for its distinctive Cajun and Creole cuisine, antebellum architecture, boisterous festivals (Mardi Gras, anyone?), and lively music scene, from jazz and gospel to blues bands on Bourbon Street. So when photographer André Costantini stumbled upon a promotional shoot there featuring a local singer-songwriter duo, he decided to shadow them as they wandered the streets of the Big Easy.

Except those indie performers weren't actual band members, and the redheaded “photographer” documenting them wasn't a real photographer. They were professional models André commissioned to help him create a compelling fictional narrative that allowed him to put his portrait skills to work in one of America's most historic venues. “It was an exciting experience to embrace this creative storyline and explore the possibilities it presented,” André says.

The portrait session that unfolded under André's direction featured his new Tamron 35-150mm F/2-2.8 Di III VXD all-in-one zoom for full-frame mirrorless with the Nikon Z mount. With its versatile focal-length range, the Tamron 35-150mm zoom offered André creative flexibility as they

55mm, F2.8, 1/320 sec., ISO 125



42mm, F2.8, 1/320 sec., ISO 125

wandered New Orleans. “Tamron already had the Sony E-mount version of this lens for full-frame mirrorless, and now it has introduced a Nikon Z version,” he says. “This lens is revolutionary, because it’s the first in its class to offer an F2–2.8 aperture (F2 at the 35mm end). What you wind up with is a tool that’s amazing in low light and allows you tight control over your backgrounds, giving you the

bokeh and separation you need. This lens produces sharp, crisp images and is the ideal package for many different applications, especially for portraits.”

#### PHOTO TIPS: STREET PORTRAITS

##### 1 Seek optimal lighting.

Great light is always within reach, at any time of day—even when you’re exploring

an unpredictable new city or unfamiliar sections of a city you’ve visited before. Most of these photographs in New Orleans were taken in midday, with no supplemental lighting. Look for areas that provide relief from direct sunlight, such as sheltered alleyways, shady stoops, or locations with natural reflectors. That kind of soft, diffused light can help your subjects shine without harsh contrasts and unflattering shadows. Also pay attention to how the light changes as you move through the city, especially as it bounces and reflects off of various structures.

##### 2 Ensure models’ outfits harmonize with the backgrounds.

This is especially important when taking portraits in a vibrant city like New Orleans. Mismatched colors or busy patterns against an already busy street scene can lead to visual confusion for the viewer. If you don’t know exactly where you’ll end up shooting, ask your models to wear neutral hues, such as whites, grays, blacks, or earthy tones, to help your subjects seamlessly blend in with whatever environment they’re in. You can see how the outfits the models wore here worked whether they were posing in front of a colorful building (where they stood out from the background without clashing with it) or a more neutral-toned backdrop like the front stoop (where their outfits complemented the white, black, and gold surroundings). Carefully planning what your models wear in this way will ensure the viewer’s attention is on your models’ expressions and body language, not on their wardrobe.

**3 Know when an image calls for symmetry and when it doesn’t.** Placing your subject in the center of the frame can create a powerful portrait, but experimenting with positioning can lead to a more thought-provoking composition. When you consciously make the decision to diverge from a perfectly centered photo, strive to achieve balance in the photo in some other way by maximizing the negative space, leading lines,

*“PLACING YOUR SUBJECT IN THE CENTER OF THE FRAME CAN CREATE A POWERFUL PORTRAIT, BUT EXPERIMENTING WITH POSITIONING CAN LEAD TO A MORE THOUGHT-PROVOKING COMPOSITION.”*

and background elements you have at your disposal, which can help create a subconscious equilibrium in the image.

For instance, in the photo of the redheaded “photographer,” it looks at first glance as if she’s centered in the frame. Look a little closer, however, and you’ll see she’s actually slightly left of center. That’s because André was able to use those two posts behind her as minor players in his production—the larger, thicker post on the right, and then the thinner, more subtle post on her left. He left slightly more space around the bigger post here, because if he’d had her move a bit to the right, the frame would’ve felt too “heavy” on that one side. Minor tweaks can make a big difference.

##### 4 Help your models shine.

Encourage your models to express their personalities—and even some attitude. These were professional models for the New Orleans shoot, but for one day only, they were band members, and a photographer. Crafting that kind of backstory and character concept for your models allows them to plumb those specific personas, which may bring out an entirely new set of emotions and expressions than the ones they normally exhibit. When people understand who and what you want them to be in front of your camera, they’ll act accordingly, which makes your job as the (real) photographer easier. All it needs on your part is some subtle direction to finish the job.

PHOTOS: ANDRÉ COSTANTINI



135mm, F2.8, 1/250 sec., ISO 125

#### ABOUT: ANDRÉ COSTANTINI



André Costantini is a filmmaker, editor, photographer, and musician and has also

been known to write and perform. He holds a BFA in photography and painting from Mason Gross School of the Arts. He has spent the past 15 years creating commissioned documentary and industrial films and an award-winning comedy. Most recently, he has produced and directed several films for PBS including the New England Emmy Award winning film featuring the Pulitzer Prize and World Press photojournalist John Moore. He has worked with Tamron Americas for over 25 years.

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

# PARTING SHOT:



Tamron 28-75mm F2.8 Di III VXD G2  
52mm, F4, 1/800 sec., ISO 100

### Between The Trees

I used the Tamron 28-75 F2.8 to get the Golden Gate bridge framed in the trees with just slight foreground blur at F4. I wanted the photo to look as if you were peeking out from behind the trees and saw the bridge basking in the late afternoon light so I stuck to right around 50mm, which is the closest equivalent to the human eye.

© Kevin Wu

Instagram: @mr\_kwu

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23mm, F11, 1/20 sec., ISO 200

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