TAMRON MAGAZINE

ISSUE 19

CHASING THE VAPOR TRAILS

TAMRON pros share their tips for capturing the dips, rolls, and fancy feats at your local air show.

©André Costantini 50-300mm (300mm), F7.1, 1/4000 sec., ISO 400

NEW 50-300mm VC VXD

TAMRON's unconventional tele zoom starting from 50mm

NEW 28-300mm VC VXD

TAMRON's first 10.7x zoom lens for full-frame mirrorless cameras

©Andre Costantini 54mm, F6.3, 1/4000 sec., ISO 320

Introducing the ultimate All-in-One Zoom Lens. Exceptional imaging performance throughout its 10.7x wide to tele zoom range.

28-300mm
NEW!
F/4-7.1 Di III VC VXD

[model A074] ALL-IN-ONE ZOOM LENS
for Sony E-mount

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© Evie Wilderness

Dear Readers,

Welcome to the summer issue of TAMRON Magazine! Our team has been working hard to bring you an array of captivating articles and stunning visuals that celebrate the art of capturing life's most extraordinary moments.

In this issue, we're particularly excited to introduce two new lenses that are set to elevate your photography game. These cutting-edge additions to the TAMRON family: 50-300mm F/4.5-6.3 Di III VC VXD (Model A069) and 28-300mm F/4-7.1 Di III VC VXD (Model A074). Both new zooms are field tested starting on pages 8 and 12, respectively.

Our special feature this month is dedicated to the thrilling world of airshow photography. Discover tips and techniques to capture those breathtaking aerial maneuvers and high-speed action shots. Additionally, we're delighted to share a collection of diverse and inspiring articles. Join Kenna Klosterman as she explores the picturesque landscapes and vibrant culture of Cozumel in her travel photography feature with the new 28-300mm VC. Check out the variety of shots captured by members of team TAMRON with the new 50-300mm VC. Experience summer camping adventures with Dusty Cressey, who provides insights on documenting outdoor experiences using the versatile TAMRON 35-150mm F2-2.8 zoom lens. Dive into the underwater world with the adventurous Evie Wilderness, who showcases the beauty beneath the waves with her TAMRON 17-28mm F2.8 lens in her underwater housing. Learn the art of bird photography with Robert Kaplan as he offers tips on capturing the grace and majesty of birds in their natural habitats. Finally, enjoy heartwarming insights into newborn photography with TAMRON's Sabrina Kralik, who shares how she preserves those precious early moments of life.

We hope these stories inspire you to embark on your own photographic journeys and experiment with new techniques and perspectives.

Looking ahead, we're already busy preparing our Fall 2024 issue, packed with even more exciting content and innovations. Until then, enjoy the summer sun, and happy shooting with TAMRON!

Warm regards,

Stacie Errera
Vice President,
Marketing & Communications

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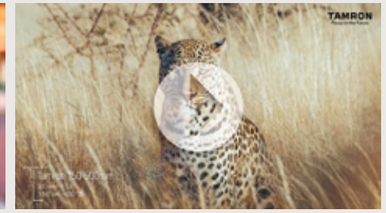

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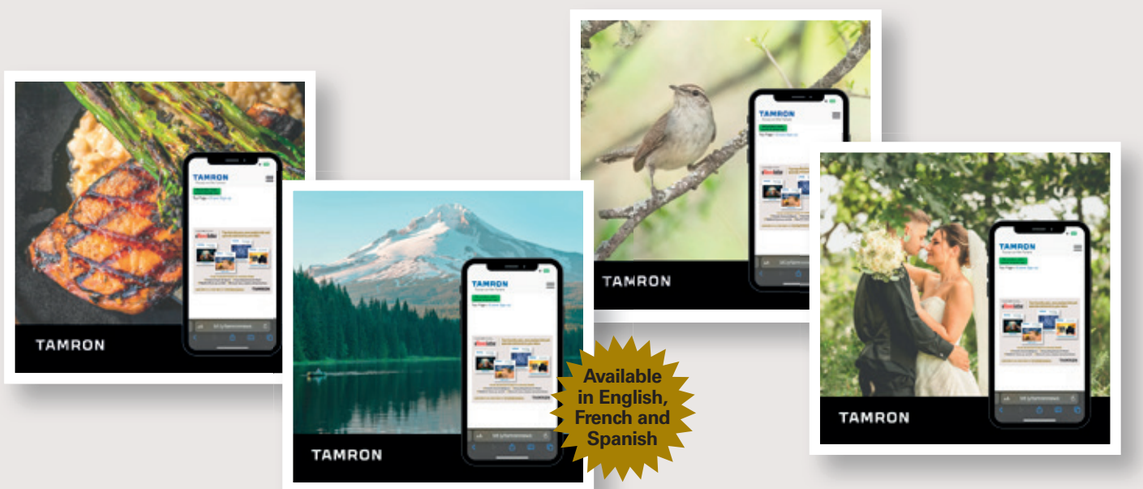

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TAMRON AMERICAS VIP CLUB

Register your TAMRON lenses towards 2025 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 bit.ly/RegisterLenses.

SILVER Membership *(3-4 lenses)*

TAMRON owners who have purchased and registered three (3) to four (4) lenses during the time-frame of May 2011 and January 15, 2025 are eligible for these 2025 membership perks:

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REGISTER YOUR TAMRON LENSES AT bit.ly/RegisterLenses

TOP FEATURES OF THE 50-300mm F/4.5-6.3 DI III VC VXD

FOR SONY E-MOUNT

Unconventional tele zoom starting from 50mm is the lightest weight in its class at just 23.5oz/665g

The 50-300mm VC VXD (Model A069) is a groundbreaking telephoto zoom lens that is almost the same size as a 70-300mm. Starting from the "standard" zoom length of 50mm, this new lens is ideal for situations where 70mm would feel somewhat tight. This extra focal length range lets you work more freely for a variety of subjects such as sporting events, natural landscapes, and wildlife. This compact 6x lens boasts a length of just 5.9"/150mm and is the lightest weight in its class[1] at just 23.5oz/665g. It's also a great fit for an APS-C camera with its full-frame equivalent of 75-450mm. With outstanding portability and focal length convenience, you can enjoy greater versatility for many photographic situations.

TAMRON 50-300MM [MODEL A069] FEATURES:

- Outstanding image quality throughout the entire zoom range
- Class-leading fast and accurate focusing from MOD to infinity with VXD linear motor focus mechanism
- TAMRON's proprietary VC image stabilization for handheld shooting
- 75° zoom ring rotation arc for fast focal length adjustment with minimal movement
- Half-macro photography with 1:2 magnification ratio from 50mm to 70mm
- BBAR-G2 (Broad-Band Anti-Reflection Generation 2) Coating for superb control of flare and ghosting
- Circular Aperture
- Moisture-Resistant Construction
- Zoom Lock switch
- 67mm filter diameter
- Compatible with TAMRON Lens Utility™ software

[1] Among full-frame mirrorless compatible 300mm telephoto zoom lenses equipped with vibration compensation (As of May 2024: TAMRON)

TOP FEATURES OF THE 28-300MM F/4-7.1 DI III VC VXD

FOR SONY E-MOUNT

The first[1] 10.7x zoom lens for full-frame mirrorless cameras that covers from 28mm wide-angle to 300mm telephoto

The pioneer of all-in-one zoom lenses, TAMRON brings a ground-breaking new all-in-one for mirrorless cameras. The greatest feature of the 28-300mm VC (Model A074) is its 10.7x zoom range featuring a Ø67mm filter size that fits comfortably in your hand despite the 300mm zoom range. This single lens handles a wide range of shooting situations and provides multiple angles of view suitable for landscapes, snapshots, portraits, sports, daily life, day by day seasonal changes, travel and photographs enhanced by the compression effects that occur at telephoto range. Even if you don't have a specific subject in mind, the 28-300mm VC responds to all your shooting needs without changing lenses.

TAMRON 28-300MM [MODEL A074] FEATURES:

- First 10.7x zoom lens for full-frame mirrorless cameras covering 28mm wide-angle to 300mm telephoto
- Outstanding imaging performance
- Lightweight and compact design at 5"/126mm long and weight just 21.5oz/610g
- TAMRON's top-class VXD linear motor focus mechanism
- TAMRON's proprietary VC image stabilization for handheld shooting
- BBAR-G2 (Broad-Band Anti-Reflection Generation 2) Coating for superb control of flare and ghosting
- Circular Aperture
- Moisture-Resistant Construction and Fluorine Coating
- Zoom Lock switch
- Focus Set Button for lens function customization
- 67mm filter diameter
- Compatible with TAMRON Lens Utility™ software

[1] Among currently available all-in-one zoom lenses for full-frame mirrorless interchangeable lens cameras (zoom ratio of 7x or higher) (As of August 2024: TAMRON)

THE LENS THAT NEVER STOPS, IN THE CITY THAT NEVER SLEEPS

TAMRON sales and tech reps take the new **50-300mm VC** telephoto zoom for a spin in New York City.

©Michael Pazandak 92mm, F8, 1/400 sec., ISO 800

Looking for a zoom lens that can capture architecture, street scenes, and the delicate inner workings of native plant life, all in one? Embrace the groundbreaking capabilities of the new TAMRON 50-300mm F/4.5-6.3 Di III VC VXD telephoto zoom, designed for Sony full-frame mirrorless camera systems. This versatile lens combines a wide focal length range, starting from 50mm at the wide end, with the lightest weight in its class at just 23.5 ounces. Featuring high-speed, high-precision autofocus, advanced optical performance, and TAMRON's proprietary Vibration Compensation (VC) mechanism, it ensures sharp, clear images even in challenging conditions.

Prior to the 50-300mm VC's launch, TAMRON dispatched a team of creative sales and tech representatives to put the telephoto zoom through its paces during an excursion in New York City. The group demonstrated the 50-300mm VC's mastery in a variety of discrete scenarios, with each photographer sharing his or her unique perspective and highlighting the 50-300mm VC's versatility in capturing the vibrance of the Big Apple.

MICHAEL PAZANDAK

Using the expanded zoom range on the new TAMRON 50-300mm VC lens makes it very easy to frame images quickly during street photography sessions. When I stumbled upon this red door at the Standard Grill, I took several shots from across the street. I realized, however, that my composition needed a bit more color and point of interest. I patiently waited for the right person to walk through the frame—in this case, someone wearing a blue jacket, which provided the ideal color contrast to the red door. For an image like this, leave more space in front of them, in the direction that they're walking, than behind them.

KRISTINE BOSWORTH

I loved the way this artist displayed his art. All of the sheets were lined up on what appeared to be an old clothesline. The TAMRON 50-300mm VC lens gave me the opportunity to stand back from the table unnoticed and zoom in to merge four different canvases into one image. I kept some of the brick above and below the artwork to lend context on where the photo was taken.

©Kristine Bosworth
145mm, F7.1, 1/50 sec., ISO 800

©Charles Garcia
98mm, F7.1, 1/200 sec., ISO 400

©Andrew Martin
50mm, F4.5, 1/80 sec., ISO 400

©Mario Lévesque
75mm, F5.6, 1/250 sec., ISO 800

"THE TAMRON 50-300 VC LENS OFFERS ME THE FREEDOM OF BEING ABLE TO COMPOSE AND CREATE AT WILL, SO THAT WHEN I PRESS THE SHUTTER RELEASE, I ACHIEVE MY DESIRED RESULT."

—Mario Lévesque

CHARLES GARCIA

There's something mesmerizing about capturing reflections. Whether it's the ripples on a serene lake, distorted images appearing on a shiny surface, or light and shadow creating a double vision, reflections add an extra layer of depth and interest to your shots. In this photo, I noticed the contrast between the two buildings: the sleek mirrored glass versus the crinkles in the reflection of the other building.
With the TAMRON 50-300mm VC, I adjusted the focal length to 98mm, set my shutter speed to 1/200 sec. to account for any camera shake, framed the reflection, and captured the two buildings mirroring each other.

ANDREW MARTIN

This image captures a dynamic scene at the Whitney Museum of American Art, where a tourist was focusing on a neon-lit sculpture using their smartphone. The use of TAMRON's new 50-300mm VC lens gave me a versatile zoom range, making it ideal for capturing both the intricate details of the neon lights and the broader context of the surroundings. The lens's unique close-focusing capability enabled me to frame the shot precisely in close quarters, highlighting the vibrancy and sharpness of the neon elements while maintaining a crisp focus on the smartphone screen—a combination that effectively draws the viewer's eye to the central subject and the vivid colors of the scene.

MARIO LÉVESQUE

I'm a firm believer that an image is created in the camera. The TAMRON 50-300 VC lens offers me that freedom of being able to compose and create at will, so that when I press the shutter release, I achieve my desired result. I shot this image in black and white, as I knew the architectural aspect of the image would stand out for the repetitiveness of my subject. This lens is the perfect travel companion due to its compactness, weight, and overall size.

ERICA ROBINSON

With the range of abilities that the 50-300mm VC lens offers, paired with its lightweight body, this lens was an easy pick for a day strolling around the city. At the 50mm end, the 1:2 maximum magnification ratio allowed me to get up close to these purple flowers, and with TAMRON's proprietary Vibration Compensation (VC) feature, shake wasn't a concern. I shot at a low F4.5 aperture to create a dramatically shallow depth of field.

MARC MORRIS

This scene gave me pause for a number of reasons: the left/right fade from hard, graphic lines to softer organic forms. The textures coinciding. The tricolor isolation of yellow/blue/green that rarely fails. Captured at 130mm, the focal compression helps fold and flatten a scene of emotional contradiction. Bright, cheery, and alone, the umbrella waits, itself protected from above—finding humanness in a common object is one of the grand photographic values.
Simplicity in line, form, and color is something telephoto zoom lenses do quite well. The new TAMRON 50-300 VC lens allows for nuanced composition at distances that would never work up close or with the usual street-level wide-angle lens. Brilliant!

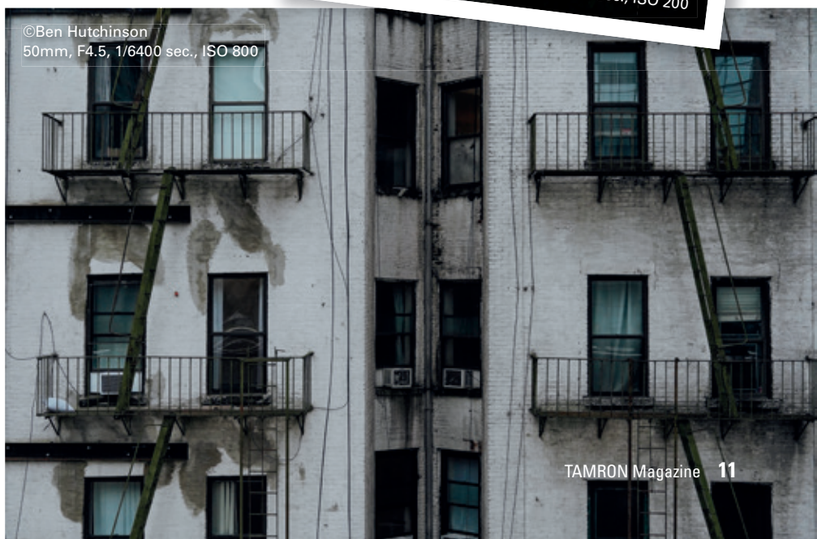
BEN HUTCHINSON

This shot was born out of a personal interest in rustic history and geometric compositions. I've always been drawn to organized symmetry at work in our chaotic world, and this wonderful old building along New York City's High Line presented a combination of clean, symmetrical lines, weathered textures, and a few exceptional elements that suggest the disorder of life.
In general, New York offers a profusion of beautiful old buildings, their facades exuding an Old World charm that captures the essence of a bygone era. Anyone attempting to photographically capture the essence of this part of the city will want to be sure their camera setup can reach near and far. Enter the new TAMRON 50-300mm VC. This lens is light, optically proficient, and the perfect compact companion for this type of photography.

©Erica Robinson
50mm, F4.5, 1/1000 sec., ISO 100

50-300mm
F/4.5-6.3
Di III VC VXD
[model A069]

©Marc Morris
130mm, F10, 1/500 sec., ISO 200



©Ben Hutchinson
50mm, F4.5, 1/6400 sec., ISO 800

VIEWS FROM A VACATION

Kenna Klosterman captures the picture-perfect island of Cozumel with the new TAMRON **28-300mm VC** all-in-one zoom lens.

PHOTOS: KENNA KLOSTERMAN

60mm, F6.3, 1/1250 sec., ISO 400

81mm, F6.3, 1/2500 sec., ISO 640

For more than 25 years, Kenna Klosterman has journeyed to Cuba, Nepal, Morocco, Kenya, Costa Rica, Bali, and a few dozen other countries, each time with a relentless focus on photography. A recent trip to Cozumel, however, gave Kenna the chance to take part in picture-taking not while leading workshops or other structured photo opportunities, but through the lens of a vacationer more intent on snorkeling than worrying about shutter speeds.

"I was celebrating a big birthday week with friends, so this was a fun, casual vacation with the goal of relaxing and unwinding, not a photocentric one," Kenna explains of her island adventure. "Yet just being a photographer, I was constantly looking for the best light or the best scene that would make for a great photo. It's funny what photographers see that their nonphotographer friends don't."

For this milestone trip, Kenna test-drove the new TAMRON 28-300mm Di III VC VXD all-in-one zoom lens on her Sony mirrorless camera. "The ability to have just one lens on a trip like this was key for me," she says. "With the new 28-300mm VC, you've got your wide angle at 28mm, the reach of 300mm when you're wandering the streets of your destination city, and everything in between. The lens is compact and lightweight, which is liberating when you're on vacation. The Vibration Compensation (VC) technology is critical for low-light situations and the windy conditions on the island, as is the fast autofocus. Plus, the Minimum Object

33mm, F4.5, 1/1250 sec., ISO 100

122mm, F8, 1/250 sec., ISO 100

28mm, F5.6, 1/1250 sec., ISO 800

300mm, F7.1, 1/250 sec., ISO 800

"THE 28-300MM VC LENS IS COMPACT AND LIGHTWEIGHT, WHICH IS LIBERATING WHEN YOU'RE ON VACATION."

Distance (MOD)—7.5 inches on the wide end, 39 inches on the telephoto end—as well as the maximum magnification ratio (1:2.8 wide, 1:3.8 telephoto) was perfect for pictures at souvenir stands, when I wanted to get closer with my camera to the items for sale."

PHOTO TIPS: TRAVEL

1 Seek out repeating patterns.
You can find this type of shot in so many places, whether it's a kiosk hawking leather goods or a slew of umbrellas for sale braced against the island's wind—you can see the ones here that have been blown inside out. I had to use a fast shutter speed of 1/4000 of a second due to the gusts.

If you're having trouble deciding what to focus on in a scene of repeating elements, look for one of those items that stands out just a bit more than the others. In my photo of the hats for sale, I decided to anchor the photo with the hat that has those little blue pom-poms in the area of focus, shooting it slightly from the side. I liked how the blue of the pom-poms carried the blue of the Hawaiian shirt in the upper-left corner through. I also appreciate the compression I was able to achieve in this image.

2 Capture a sense of place.
One effective way to do this is to scout for distinctive, colorful elements that instantly evoke the vibe of your destination—like this tchotchke stand selling souvenir license plates, for instance, or the signs pointing our way to various tropical locales.

That latter photo also is a great example of sticking around after all the tourists have departed for the day. This part of the island is typically jam-packed with people, as it's where the cruise ships dock. Normally, it would be challenging to get a clean shot of these signs through the crowd. It's fun to document a scene like this in a sleepier state.

3 Show off local architecture in compelling ways.
Focus on documenting both the grand and the intimate details that define a place's unique character. You can use the 28-300mm to capture both the wide shots—for instance, the entranceway shown here draped with bougainvillea, which encompasses both a humanmade structure and its natural embellishments—and for more zoomed-in photos, like the street lamps affixed to this building's column. You might not know how old that structure is, but seeing that crack run straight down the column offers a hint of its history.

4 Find the extraordinary among the ordinary.
When traveling, don't overlook the beauty of the everyday scenes around you—for instance, zooming all the way in to 300mm to capture local flora, or taking photos when you head out to eat, as I did with the image of the tropical drink at the bar. These types of images transport the viewer to that particular moment, even if it seems like a rather routine one.

In some cases, you might luck out and not even have to leave your hotel. I took this photo of a party cruise pirate ship in the harbor from the balcony of my room. We were high up enough that this palm tree served as a perfect foreground element. The sun was setting as I waited for the ship to come into the bottom right part of the frame, so I could capture something that hewed pretty closely to the rule of thirds.

ABOUT: KENNA KLOSTERMAN

Kenna Klosterman is a travel and portrait photographer, tour leader, educator, and international emcee. For more than a decade she hosted 1,000-plus CreativeLive workshops, classes, and podcast episodes across the subjects of photography, filmmaking, graphic design, art, and entrepreneurship. Practicing a life of presence on Whidbey Island in the Pacific Northwest, Kenna leads mindfulness retreats and teaches meditation. She loves nothing more than to hold space for people to have creative and transformational experiences around the globe.

Instagram: @kennaklosterman

PHOTOS: KENNA KLOSTERMAN

28-300mm
Di III VC VXD
[model A074]

73mm, F6.3, 1/2500 sec., ISO 640

28mm, F4, 1/50 sec., ISO 2500

293mm, F7.1, 1/20 sec., ISO 80

111mm, F6.3, 1/400 sec., ISO 640

CHASING THE VAPOR TRAILS

TAMRON pros share their tips for capturing the dips, rolls, and fancy feats at your local air show.

PHOTO: ANDRÉ COSTANTINI

50-300mm (300mm), F7.1, 1/4000 sec., ISO 400

© Carolyn Hinton
150-500mm (500mm),
F9, 1/1600 sec., ISO 125

The excitement of an air show can't be beat. The dazzling details of the aircraft, super-precise maneuvers, and vibrant trails of smoke all create a spectacular display just begging to be documented. Capturing these high-speed aerial acrobatics requires skill, patience, and the right lenses—whether it's a TAMRON 17-28mm F2.8 Di III RXD wide-angle lens for shots straight overhead or on the ground; a telephoto lens like the 50-300mm Di III VC VXD or 70-300mm Di III RXD; or an ultra-telephoto lens like the 150-500mm Di III VC VXD for ultimate reach and versatility. From early morning sneak peeks that offer you private time with the jets, to jaw-dropping performances and evening pyrotechnics, our TAMRON pros have the tips you need to show off the Blue Angels, Thunderbirds, or whatever air demo squadron is taking to the skies above.

EXPERIMENT WITH COMPOSITION.

Because you can't control the lighting at an air show, utilizing negative space can make for great images, even if the lighting isn't ideal. Though using a fast frame rate is often recommended, using a single-shot mode can also help you be thoughtful in your compositions, rather than simply firing off thousands of images with no forethought.
Although there's no absolute "right" way to shoot, being conscious of your settings will allow you to be in control of your images. In one air show, you may take hundreds or even thousands of images, and at the end of the day, maybe a dozen will feature elements that come together for a truly "wow" photo.

© Carolyn Hinton
70-300mm (70mm), F9, 1/60 sec., ISO 400

© Carolyn Hinton
150-500mm (367mm), F9, 1/2000 sec., ISO 125

© Carolyn Hinton
150-500mm (500mm), F9, 1/2000 sec., ISO 100

"INCORPORATE AN AIRFIELD'S UNIQUENESS INTO YOUR IMAGES. EACH ONE HAS ITS OWN INDIVIDUAL LANDMARKS OR SCENERY THAT YOU CAN WEAVE IN."

HEAD TO PRACTICE SESSIONS.

Whenever the US Air Force's Thunderbirds do a show, they take some time (typically the day before the air show itself) to fly around and learn the airspace. This can be an ideal time to capture some special moments. Here, for this three-jet formation taken before the Sun 'n Fun expo at Florida's Lakeland Linder International Airport, the vapor coming off the noses and wingtips offers a feel for how fast these F-16s are moving. Meanwhile, capturing the underside of the jets IDs them as being Thunderbirds.

INCORPORATE AN AIRFIELD'S UNIQUENESS.

Each one has its own individual landmarks or scenery that you can weave into your images. At the Sun 'n Fun show, for example, it's the air traffic control tower that stands out. But at Nevada's Reno-Stead Airport, the mountain landscape can serve as a secondary star in your images.
Head over to the airfield before the sun rises. The ramp is usually very quiet and not sterile at this time, as the teams are fueling and setting up for the day. This allows for more intimate portraits of the aircraft, and by backing up when there are no crowds around, you can capture the mountains in the background, or whatever other photographic element you choose to include.

DON'T STICK TO THE SHOW'S CENTER.

Set up at the farther ends of the airfield as well. You can often get better shots of the jets as they bank around, llike the F/A-18 Super Hornets from the US Navy are doing at the Air Dot Show in Orlando, Florida. The extremely close formations like this diamond are a signature part of their routine. The TAMRON 150-500mm VC ultra-telephoto zoom is an ideal match for a shot like this. Its compact size makes it easy to handle and keep balanced while following the aircraft from one side of the sky to the other.

HIGHLIGHT YOUR FAVORITE JETS.

When shooting a single aircraft that you love to watch, such as this Air Force F-22 Raptor at the Air Dot Show, you'll want a lens that's able to zoom in close enough to see details sharply, and fast enough to focus quickly, like the aforementioned TAMRON 150-500mm VC.
Be patient if you're not happy with initial shots of your favorite jets—persistence is key. You might not get any clouds in the sky on that first day, for example, but if you try again the next day, you may find exactly the sky texture you're looking for.

USE LONG EXPOSURES FOR NIGHTTIME FUN.

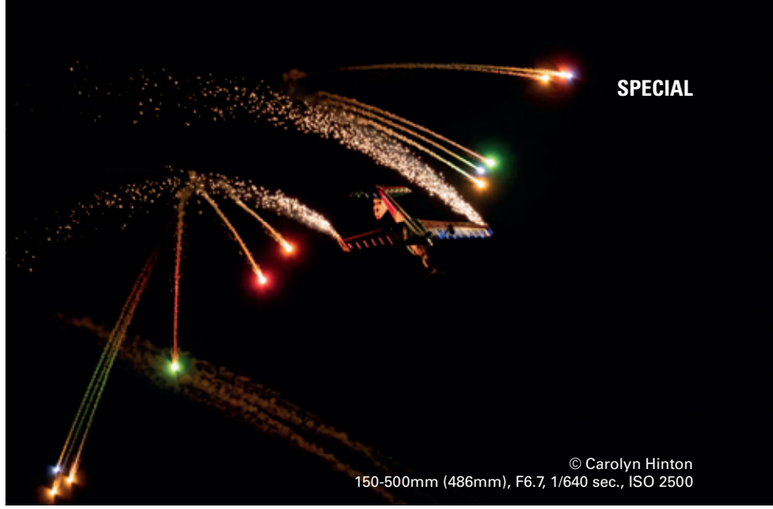
One thing that's distinctive about the Sun 'n Fun show is that they hold a couple of night performances during the week of the show, complete with ground fireworks, drones, and an aerial pyrotechnics display. Once you know where the pyrotechnics will take place, pay attention to the airfield's layout, so you can scout for a compelling foreground subject—in this case, a QF-16 from the 301st Fighter Squadron stationed at Tyndall Air Force Base. You can use a remote with the camera on a tripod, but instead of setting a specific timed exposure, set the camera to "bulb" mode and try to match the exposure with a good flight pattern of the aerobatic pilot.

PAY CLOSE ATTENTION TO THE ANNOUNCERS.

They'll tell you exactly where the planes will be coming from, what's going to happen next, and where the planes will eventually go. This takes away most of the guesswork and helps you preplan your shots. It also helps you figure out what focal length to use: Will you need a telephoto lens, because the jets are further away, or a wider-angle lens, because they're flying straight overhead?

SEEK OUT STATIC AIRCRAFT.

A parked plane on the tarmac makes for eye-catching abstracts, where you can focus on the lines, highlights, and shadows of specific portions of the aircraft. In this image, the photographer stepped back so they could use the telephoto end of the TAMRON 50-300mm VC telephoto lens so that from tip to tail, the plane looks more compressed.



© Carolyn Hinton
150-500mm (486mm), F6.7, 1/640 sec., ISO 2500

© Ken Hubbard
50-300mm (214mm), F7.1, 1/2500 sec., ISO 400

© Ken Hubbard
50-300mm (257mm), F16, 1/100 sec., ISO 100

© Ken Hubbard
150-500mm (330mm)
F8, 1/2500 sec., ISO 640

© Ken Hubbard
150-500mm (500mm)
F8, 1/3200 sec., ISO 800

© Ken Hubbard
150-500mm (500mm), F20, 1/125 sec., ISO 160

© Kyle Adams
150-600mm (273mm), F9, 1/1600 sec., ISO 640

"SEEK OUT STATIC AIRCRAFT. A PARKED PLANE ON THE TARMAC MAKES FOR EYE-CATCHING ABSTRACTS."

FLIP YOUR CAMERA.

When planes are ascending far up into the sky, turn your camera to the vertical position. Holding your camera this way helps reduce the amount of negative space to the left and right of the plane, giving your subject within the frame a better sense of direction.

MIX LEADING LINES AND OPPOSING MOVEMENTS.

The photographer here used smoke from the plane as a leading line—not only for the plane that's moving upward, but also for the parachute that's heading down in the opposite direction. By keeping your camera on continuous shooting mode for a shot like this, you'll help ensure images where the plane and parachute are in perfect position.

MASTER PROP PLANES.

To blur the propellers to offer a sense of movement, slow your shutter speed down to 1/250 of a second or lower. If you use a shutter speed that's too fast, you'll freeze the propeller, and the plane will look as if it's floating in the sky. Some planes will have propellers spinning at super-fast rates, so experiment with your camera settings to find the sweet spot early on in the show.

ZOOM IN ON THE AFTERBURNERS.

These combustion components are a crowd favorite at air shows, and capturing sharp photos of them is thrilling. For an image like this, shoot at a faster shutter speed of 1/1000 to 1/2000 of a second to reduce camera shake while panning with the plane. And keep your camera up past what you think is the end of the performance. Many times, the jets will engage their afterburners while turning away and out of the show area, which is when you can capture awesome shots of the flames.

© Kyle Adams
150-600mm (600mm)
F10, 1/500 sec., ISO 100

MAKE THE SMOKE THE STAR.

This photo features not only a team of jumpers, but also that vibrant red smoke. The trail of smoke provides an element leading the viewer into the main subject of the photo, as well as creates a colorful contrast throughout the image.

CAPITALIZE ON HOT, HUMID DAYS.

You may not feel like sweating it out on days like this, but that's the best time for vapor images—and fast-moving aircraft like fighter jets tend to make a lot of vapor. Weather apps allow you to check local humidity. Anything over 80% or 85% is a recipe for what's sometimes called a "vape fest." Shoot at faster shutter speeds, as long as you can keep the ISO on the lower end to avoid too much noise in your images.

CAPTURE CROSSING MANEUVERS.

This type of shot comes down to excellent timing, a camera with a fast burst, or both. Having ample knowledge of the demo team's routine and knowing when those crosses are going to happen is also a big advantage, so do your homework.

Another tip for this, and for any air show photography, is to remember to keep the eye that's not pressed against the viewfinder open. You'll be able to see things before they happen and have much better timing when it comes to nailing these images.

Shutter speeds for this are a personal preference. To freeze both jets so they're sharp, you may need to shoot at speeds up to 1/5000 of a second and faster. If you want to be more creative and show motion in the shot, shoot at 1/500 of a second or slower, tracking one of the jets into the cross and after. That will give you an amazing photo where one plane is sharp and the other shows lots of motion blur.

© Kyle Adams
150-600mm (226mm)
F8, 1/1600 sec., ISO 320

YouTube

WANT TO SEE THESE PHOTO TIPS IN ACTION?

SCAN QR CODE OR GO TO LINK:
https://tamronamericas.co/airshowphototips

© Kyle Adams
150-600mm (483mm)
F9, 1/5000 sec., ISO 1000

DUSTY CRESSEY'S FAMILY VACATION

The Alberta travel and adventure photographer documents a Kootenay camping trip with his TAMRON **20-40mm F2.8** and **35-150mm F2-2.8** lenses.

PHOTOS: DUSTY CRESSEY

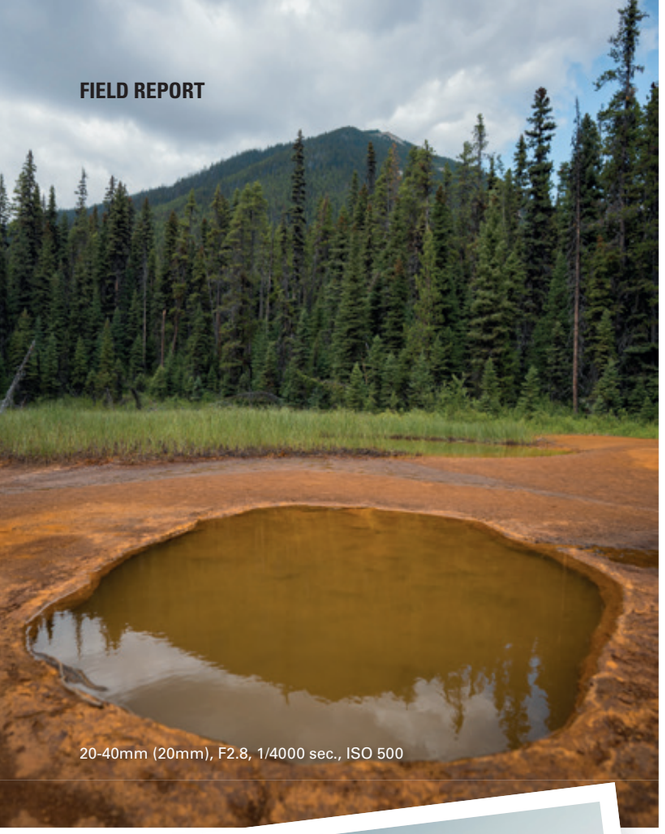
20-40mm (21mm), F2.8, 1/8000 sec., ISO 640

20-40mm (28mm), F2.8, 1/1250 sec., ISO 500

In a past incarnation, Dusty Cressey was a competitive skier, vying for top honors in freestyle skiing in the US and Canada. When he finally retired from his athletic endeavors, he found he needed to fill the time with another creative pursuit—so he set off on backpacking expeditions and once more took up photography, a hobby he'd enjoyed as a kid growing up on a farm in Alberta. "Living near the Rocky Mountains, I developed a huge passion for them, so mountain scenes became a mainstay of my photography," he says.

Recently, the travel and adventure photographer still based out of Alberta decided to head out on a family camping trip with his mom and sister, intent on spending quality time together and capturing some new photos. "My parents are farmers, and my mom is pretty free in the summer, based on her schedule, so she was up for the adventure," he says. "My sister doesn't have a lot of time off from work to do this type of thing, but her schedule was also clear, so we took the opportunity for just the three of us to head out into the wild in Kootenay National Park."

Central to Dusty's photographic mission were two TAMRON lenses: the 20-40mm F/2.8 Di III VXD ultra-wide-angle zoom, and the 35-150mm F/2-2.8 Di III VXD all-in-one zoom, both designed for mirrorless



20-40mm (20mm), F2.8, 1/4000 sec., ISO 500

20-40mm (20mm), F2.8, 1/8000 sec., ISO 500

camera systems. "When I heard the 20-40mm F2.8 was coming out, I knew I had to give it a try, as that focal length range is in my sweet spot for backcountry photos," he says. "I can capture the wider shots I want at 20mm, but when I'm taking lifestyle-type photos or want more of a zoomed-in effect, I can extend to 40mm."

The 35-150mm F2-2.8, meanwhile, is a compact lens that offers stellar image quality and further reach. "I've used this lens to shoot video as well, and it's a solid performer," Dusty says. "With both lenses, the low apertures appeal to my aesthetic. I'm not traditionally one to shoot at higher apertures—rarely above F4.5—because I love to achieve a shallow depth of field when I can in my images. These lenses also perform the way I need them to in low light, which is critical when we stumble upon a gorgeous landscape at the end of a long hike as the sun is heading toward the horizon."

PHOTO TIPS: ADVENTURE TRAVEL

1 Add third-person perspective.
By including people in your photos, as I did here of my mom and sister hiking in Kootenay, you'll not only showcase the natural beauty of the location, but also create a sense of presence and engagement for the viewer. It transforms a landscape into a shared experience, inviting the audience to feel as if they're part of the journey. I used the leading lines of this trail to draw the viewer deeper into the photo.

2 Highlight historical landscapes.
In Kootenay are the Paint Pots, mineral-rich pools of water that the First Nations people consider sacred, and which they've featured in their drawings and paintings. It's a significant location not only from a geological standpoint, but also from a historical one. To add more visual appeal to this photo, I crouched down low and made sure I was able to capture the entire circle of the pool. It's a unique shape to see in that landscape, and the reflection of the mountains in the still water added a little extra depth to the image.

3 Experiment with positioning to best showcase a scene.
This often involves balancing multiple elements in your frame, and finding the best light. I have such a love-hate memory of this scene of the river heading back toward the mountains—it was a long, arduous hike, and by the time we arrived at this spot, we were all in pain. The final few miles were so beautiful, but it was hard to notice due to our discomfort. I pulled myself together to shoot this, though, shifting until I found just the place where I could stand to capture both the river and the trail running parallel to it, mirroring its S-curve with that beautiful light pouring in.

4 Don't overlook local plant life.
Your travel and adventure photos don't always have to capture grand vistas. Small, often unnoticed details can tell a powerful story, too, like this beautifully backlit fern in a dense forest. Capturing resident flora

"EXPERIMENT WITH POSITIONING TO BEST SHOWCASE A SCENE. THIS OFTEN INVOLVES BALANCING MULTIPLE ELEMENTS IN YOUR FRAME, AND FINDING THE BEST LIGHT."

can highlight an environment's biodiversity. By focusing on the backlit leaves against the darker backdrop, I was able to emphasize the fern's delicate beauty, as well as the towering trees behind it, creating a sense of scale and intimacy. Sometimes the most insignificant parts of your trip can bring back the strongest memories.

5 Juxtapose nature with a human touch.
This old ranger's cabin, for instance, about 9 miles from the nearest road, served as the perfect backdrop for the foreground of wildflowers that I wanted to capture. It creates a layered composition that highlights both the beauty of the great outdoors and the rustic charm of the building.

The same for the tent in the woods, which added an unexpected pop of color in a predominantly green environment. For this shot I tapped into the 35-150mm F2-2.8 lens. The campsites along this trail were packed into a dense area, without sweeping backdrops to incorporate into my images, so I zoomed in to 119mm and shot at F2.8 to create some compression and separate the tent from the dark trees behind it.

ABOUT: DUSTY CRESSEY

Dusty is a travel and adventure creator based in Alberta, Canada. His work is inspired by wild landscapes and the people and wildlife who roam them.

Instagram: @dusty.cressey

PHOTOS: DUSTY CRESSEY

20-40mm (20mm), F2.8, 1/8000 sec., ISO 500

35-150mm (119mm), F2.8, 1/500 sec., ISO 320

HIGHLIGHT

GLYNN LAVENDER

Glynn Lavender is a renowned photographer and photography educator based in Australia. With over four decades of experience in the field, he has become a prominent figure in the photography community, known for his expertise in portrait and travel photography. Glynn is the owner of Creative Photo Workshops, where he conducts workshops, seminars, and tours globally, helping photographers of all levels improve their skills. His approachable teaching style and ability to simplify complex concepts have earned him a loyal following among aspiring and professional photographers alike. Glynn is also an accomplished speaker and has contributed to various photography publications and a proud brand ambassador for TAMRON Lenses.

Instagram:
@glynnlavender

11-20mm (11mm), F5.6, 1/640 sec., ISO 100

ONE DEEP BREATH IN, THEN UNDER SHE GOES

Evie Wilderness captures Australia's marine life with her TAMRON **17-28mm F2.8** wide-angle lens.

PHOTOS: EVIE WILDERNESS

20mm, F5.6, 1/640 sec., ISO 400

20mm, F5.6, 1/500 sec., ISO 400

Growing up in Australia's Thirlmere Lakes National Park, Evie Wilderness was surrounded by jaw-dropping landscapes and all variety of wildlife. "I spent much of my childhood taking pictures around my home," she says. Then, when she was 19, Evie traveled to the coast and stumbled upon an abundance of marine life, including the endangered grey nurse shark. "I absolutely fell in love with that gentle yet powerful species, and I slowly started advancing my photography gear so I could take pictures of animals below the surface," she says.

Evie's portfolio today includes everything from leopard sharks, manta rays, and hawksbill turtles to her beloved grey nurse sharks, and she does it her way. "I love a challenge," she says. "I capture all of my images on a single breath, at depths of up to 70 feet, using only natural light. I feel like artificial light disturbs the wildlife and removes that natural, intimate feeling from the encounter."

Her expeditions require a lot of planning, but also a lot of luck. "The natural light from the sun has to be bright enough to pass through the water; the visibility of the water has to be clear enough so you can see the subject; and the wildlife has to feel comfortable enough with your presence to allow you to get close enough to capture an image," Evie explains.

To photograph her underwater companions, Evie uses the TAMRON

20mm, F5, 1/1250 sec., ISO 250

25mm, F5, 1/800 sec., ISO 400

17-28mm F/2.8 Di III RXD ultra-wide-angle zoom lens for her Sony mirrorless camera system, along with an underwater camera housing, a wrist strap to keep the housing attached to her, and a weight belt to level out the buoyancy of the housing. "The 17-28mm F2.8 is without a doubt my all-time favorite lens," she says. "Because I shoot using only natural light, and sometimes in deeper waters, that F2.8 aperture has saved me more times than I can count."

Because Evie spends much of her time under the waves photographing larger animals, having that wide angle allows her to fit the entire creature in her frame while still being close enough to capture the details. "On top of that, the sharpness this lens offers lets me crop my images without losing quality," she says. "And it's compact and light, perfect for a day underwater."

Most of the images shown here were taken at the Julian Rocks Nguthungulli Nature Reserve, locally known as Nguthungulli, which translates to "Father of the World." "It's a special, sacred site, and I've been taken there by a well-respected ecotour operator, Blue Seafaris, which focuses on ethical marine life encounters," Evie says. "I won't work with or promote businesses that don't prioritize the comfort, health, and safety of wildlife."

All of Evie's images are taken outside of a cage in the open ocean or while exploring reefs. "I try not to let my shutter speed go below 1/320 sec., as I don't have a flash," she says. "Anything lower than that as I'm swimming or my subjects are moving will likely cause motion blur, which I don't want. I usually keep my aperture around F6.3 to F8 to increase sharpness and overall focus underwater. As subjects can move quickly, it's good to keep a relatively wide depth of field. I try to keep my ISO at around 400, with my lens usually set to 20mm. If I know I'll be photographing larger animals (10 feet or longer), I'll zoom out to 17mm."

One of the most challenging parts of her underwater photos? "The breath holds!" Evie says. "Taking my shots on a single breath means that I have to time from the moment I dive underwater and take pictures of the subject, then allow for enough time (and air) to get back to the surface safely. Knowing my limits and being safe is my top priority. I may need to make a dive four or five times to capture the photo I'm after."

"KNOWING MY LIMITS AND BEING SAFE IS MY TOP PRIORITY. I MAY NEED TO MAKE A DIVE FOUR OR FIVE TIMES TO CAPTURE THE PHOTO I'M AFTER."

Following that and other basic safety guidelines—never diving alone, being aware of her surroundings, respecting the wildlife—Evie is able to continue that connection she forged with the underwater world so long ago. "It's so calming when I'm submerged," she says. "I feel very connected to our planet and the natural world when I'm with these incredible animals."

17mm, F6.3, 1/500 sec., ISO 400

18mm, F6.3, 1/500 sec., ISO 400

24mm, F6.3, 1/500 sec., ISO 400

PHOTOS: EVIE WILDERNESS

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

ABOUT: EVIE WILDERNESS

Evie Wilderness is an Australian marine wildlife photographer who has dedicated her life to documenting life below the waves. With a dedication to conservation and sustainability, Evie's lens captures the grace of many incredible marine species, from grey nurse sharks on the eastern Australian coast, to manta ray aggregations in the Maldives. Through her imagery, Evie raises awareness about the fragile beauty of marine ecosystems and the urgent need for their preservation. Her work not only celebrates the enchanting diversity of marine life—it also advocates for its protection, inspiring a deeper connection to the ocean and its inhabitants.

Instagram:
@eviewilderness

BANJI'S PORTRAIT JOURNEY

As he continues honing his photographic skills, Oyebanji Abioye's Tamron **28-75mm F2.8 G2** and **35-150mm F2-2.8** lenses evolve with him.

35-150mm (105mm), F2.8, 1/400 sec., ISO 250

PHOTOS: OYEBANJI ABIOYE

28-75mm (28mm), F2.8, 1/160 sec., ISO 125

When Oyebanji Abioye started taking pictures in college, his imaging implement of choice was a cellphone. "I was the guy you went to if you wanted nice pictures," he recalls. "Not because I had any technical knowledge at the time—I just knew how to work the angles, and I was pretty savvy with post-production." After graduation, while Banji was waiting for a spot in the National Youth Service Corps—a mandatory one-year program for university grads in his home country of Nigeria—he dove deeper into photography, watching YouTube videos and interning with a wedding photographer he met on Instagram.

Today, Banji is based in Toronto and has carved out a niche for himself in portrait photography. "A perfect portrait for me is one that doesn't look dated, but that you can look at and say, 'This is what that person looked like at this particular time in their life,'" he says. "I try to keep my images as simple as possible, without too much accessorizing, for that reason. I don't want viewers hyperfocused on my subject's Apple Watch and thinking, 'I remember when digital watches were trending!' I want their gaze strictly on the beauty of my subjects."

Central to Banji's work are the Tamron 28-75mm F/2.8 Di III VXD G2 and 35-150mm F/2-2.8 Di III lenses for his

mirrorless camera system. The Tamron 28-75mm G2 lens has proven ideal for environmental portraits, allowing Banji to capture wider scenes. "However, as I've developed my style during my photographic journey, I've noticed that I love to isolate my subjects, which is where the 35-150mm F2-2.8 comes in," he says. "When I shoot with this lens, I usually try to max it out at 150mm so that I take out literally every distraction." Banji also appreciates the sharpness and image quality of both lenses, which feature low apertures that enhance their ability to create a shallow depth of field.

35-150mm (85mm), F5.0, 1/160 sec., ISO 79

35-150mm (110mm), F2.8, 1/200 sec., ISO 320

PHOTO TIPS: PORTRAITS

1 Experiment with lighting.
People often struggle when taking pictures outdoors. But I've realized that shooting outside and in the studio is virtually the same—the studio lights simply try to replicate the sun. I embrace overcast days, which provide soft, even lighting that's ideal for portraiture. On sunny days, I'll look for shaded areas, like under buildings or trees, to avoid harsh shadows and to keep my subjects from squinting. Using reflectors carefully is also important—they can help bounce light onto the subject, but they must be used judiciously to avoid overpowering the natural light.

In the studio, I try to replicate the softness of natural light by using diffused lighting. I'll usually position a light modifier at somewhat of a distance from my subject and feather the light into the scene, which creates a gentle, flattering illumination on my subject. I also play around with colored gels to add some flair.

2 Keep backgrounds clean and simple.
I strive to eliminate distractions to ensure a direct connection between the viewer and the subject. That's why I generally prefer neutral backgrounds, which help keep the viewer's attention on my subject's eyes and expression without allowing their gaze to wander. This is particularly effective in fine-art portraits, where maintaining a cohesive look is essential. By avoiding overly saturated backgrounds and unnecessary elements, I make sure that the essence and emotion of the subject are the focal points of my photos.

3 Go with the "flow."
Finding flattering angles and positioning relative to the light is a dynamic process that depends on each subject. It's important to be flexible in posing, because what works for one person may not necessarily work for another. You want to make each person look as fantastic as they can possibly be. I use a technique called flow posing, adapting my approach based on my subject's body type, facial features, and personal style.

Bringing this technique back to lighting, I generally prefer to keep women closer to the light, because I want to show that light in their eyes, the details of their hair, and how beautiful their makeup looks. For men, I try to position them further away from the light to enhance the shadows and create a more masculine look. Harder light just frames men's faces better. But there are times when I've photographed men closer to the light, and women further away. You have to be flexible and come up with a personalized approach for each client.

28-75mm (75mm), F2.8, 1/160 sec., ISO 125

"I USE A TECHNIQUE CALLED FLOW POSING, ADAPTING MY APPROACH BASED ON MY SUBJECT'S BODY TYPE, FACIAL FEATURES, AND PERSONAL STYLE."

4 Photograph your subjects in multiple outfits.
This is another trick I've learned over the years. It can take a while for people to open up in front of the camera; your first set of images likely won't be your favorites. But when you have them trying on and posing in different outfits, I've found that by the third outfit or so, they're usually much more relaxed, the conversation is at its peak, and you'll capture your best pictures.

5 Let them see themselves.
Showing subjects your images as you progress through the shoot can greatly enhance their comfort level and satisfaction. I recommend using a large screen or monitor where clients can see themselves in real time, allowing them to adjust their pose, expression, or any other detail they may not feel at ease with—for example, I'll ask if they want to apply any lip gloss or touch up their hair now that they've seen how they look through my camera. This practice not only involves the client in the creative process, but it also builds trust and confidence in the photographer-client relationship.

6 Seek out elements to spice up your images.
This involves continuously evolving one's style while maintaining a cohesive vision. I'm always looking for ways to express myself in my portraits. For example, there was a period when I was obsessed with incorporating flowers into my images—my subjects would either be holding flowers while posing, or I'd add them in during post-production. I'm currently trying to refine my work, so I have a bigger team with a dedicated stylist to help me come up with ways to enrich my portfolio in this way.

28-75mm (71mm), F2.8, 1/1600 sec., ISO 100

35-150mm (85mm), F2.8, 1/200 sec., ISO 200

ABOUT: OYEBANJI ABIOYE

Banji started his journey as a photographer and creative director fresh out of university, and over the course of nearly a decade, he's been fortunate enough to work in various industries, including with global and independent boutique brands. His motto: Never stop learning, soak up knowledge like a sponge, and never quit putting in the work. When he's not creating timeless images, he enjoys taking in a movie or anime series or country-hopping with his wife.

Instagram: @fabolousbanji

PHOTOS: OYEBANJI ABIOYE

AVIAN ADVENTURES

Robert Kaplan showcases Long Island's resident birds with his TAMRON **150-500mm VC** ultra-telephoto lens.

PHOTOS: ROBERT KAPLAN

500mm, F6.7, 1/2000 sec., ISO 360

500mm, F6.7, 1/800 sec., ISO 2800

From shooting 8mm and Super 8 film as a kid, all the way through his tenure as a photographer for the SUNY Buffalo college newspaper and stint as a wedding and event photographer, Long Island's Robert Kaplan says a pivotal moment in his photographic journey came about a decade ago when he connected with the Long Island wildlife community. "The people in that group have become great friends," he says. "And that's when I began gravitating toward wildlife photography."

Today, Robert's local forays lead to images that highlight the beauty and diversity of Long Island's native bird species, from the ospreys of Glen Cove to the green herons of Queens. Robert's work not only highlights the birds' intricate details and behaviors—it also conveys the tranquility of wildlife photography, a hobby that brings Robert closer to nature and the community around him.

Helping Robert hone his avian avocation is his TAMRON 150-500mm Di III VC VXD ultra-telephoto lens. "I appreciate the versatile zoom range of the lens for shots involving long wingspans," he says. "Its ability to zoom in to 500mm allows me to show the details in close-ups, and also allows me to adjust quickly if a bird gets too close. That way, I avoid clipping wings off in my photos, as some birds' wingspan can be quite sizable."

Robert was pleasantly surprised about how light the lens is at just over 60 ounces, an important factor when he's out in the field all day. "And I'm always impressed with how sharp my images are,"

500mm, F6.7, 1/2000 sec., ISO 640

he says. "Meanwhile, the Vibration Compensation (VC) feature ensures camera shake is kept to a minimum so those images *stay* sharp. Finally, I really appreciate the Flex Zoom Lock mechanism that allows me to quickly lock or unlock the zoom in any position by sliding the zoom ring."

PHOTO TIPS: BIRDS

1 Be an early bird yourself.
Early morning is the best time to capture stunning bird images. The golden light shortly after sunrise provides beautiful, soft illumination that enhances their details and colors. Try to shoot from just after sunrise till 9am or 10am, before the sun gets too high. Birds are also most active during this time as they begin their day searching for food.

2 Set up for success.
Some solid baseline settings maximize your chances of capturing sharp, well-composed images. Keep your aperture wide open to achieve good separation between your subject and the background. In terms of shutter speed, aim for 1/2500 to 1/3200 of a second to effectively freeze motion, especially for birds in flight. Using auto ISO can be beneficial, but on overcast days with consistent lighting, switching to manual ISO can offer better control. I don't worry too much about a lot of noise from higher ISOs—that can be corrected in post-processing.

The 150-500mm VC lens also features a handy control ring that can be programmed for exposure compensation, making it easy to adjust settings on the fly without taking your eye off the viewfinder. Finally, I always shoot in continuous shooting mode to increase the likelihood of documenting the perfect moment.

3 Capture birds as they launch.
Observing and learning the behavior of different bird species can significantly increase your chances of capturing dynamic shots like a bird taking off from its perch. For larger birds like ospreys, hawks, falcons, and herons, watch for signs like twitchiness or pooping to indicate when they're about to take off. They'll also often stare off into the distance, as if something has caught their attention. Keep your camera set to a higher shutter speed and focused on the bird, and be ready to shoot so you can capture the dramatic moment of takeoff.

4 Capture birds as they approach.
Birds often return to the same perches, so anticipating their movements can give you an edge. Prefocusing your camera on the perch saves valuable seconds, ensuring you're ready when the bird arrives—especially as it may stick around for as long as 30 seconds or for only three seconds.

Using continuous autofocus also helps maintain sharpness as the bird moves around. One helpful technique is to find the bird in the sky, then bring the camera's viewfinder slowly to your eye without moving your head, which keeps the bird centered. Panning smoothly with the bird's movement can also up the chances of a sharp image.

500mm, F6.7, 1/640 sec., ISO 2500

"PREFOCUSING YOUR CAMERA ON THE PERCH SAVES VALUABLE SECONDS, ENSURING YOU'RE READY WHEN THE BIRD ARRIVES—ESPECIALLY AS IT MAY STICK AROUND FOR AS LONG AS 30 SECONDS OR FOR ONLY THREE SECONDS."

5 Focus on the details.
I always joke that green herons are the best bet in the business for photographers, due to the uniqueness of the symmetry and patterns of their feathers. You can see actual geometric shapes in them. This is where the 150-500mm VC shines, showing off its ability to capture color nuances and effectively blurring out distractions in busy backgrounds when I shoot as wide open as I can.

500mm, F6.7, 1/2000 sec., ISO 800

500mm, F6.7, 1/2000 sec., ISO 720

ABOUT: ROBERT KAPLAN

Robert Kaplan's love of photography began in high school with encouragement from his father. As the photo editor of his school paper, he shot black-and-white film, processed the negatives, and printed the photos in his parents' kitchen. His interest in photography continued through college, where he was one of the school newspaper's photographers. Now a practicing attorney, Robert renewed his interest in photography a decade ago when he picked up his first DSLR. He began pursuing bird photography after attending the annual Birding and Photo Fest in St. Augustine, Florida, and has since won several competitions. Last year, Audubon Magazine featured one of his images.

Instagram:
@robertkaplanphotography

PHOTOS: ROBERT KAPLAN

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

MY PROJECT
WELCOME TO THE WORLD!

Sabrina Kralik captures photos of newborns with the TAMRON **28-75mm F2.8 G2** zoom.

32mm, F2.8, 1/200 sec., ISO 640

When I graduated from college after studying visual communication, my sister's friends were all starting to have kids, so I started taking pictures of newborns. That portfolio led to my hiring as a part-time photographer for the mothers and babies center at Long Island's Huntington Hospital. I was terrified at first, but gaining such up-close, hands-on experience has helped me develop techniques that allow me to capture memories that families will cherish forever.

The TAMRON 28-75mm F2.8 Di III VXD G2 standard zoom for my Sony mirrorless camera system is my workhorse lens in the nursery. It's so versatile, and thanks to its close focusing ability—the MOD (Minimum Object Distance) is 7.1 inches at the wide end—I can get super close to my tiny subjects.

The F2.8 aperture is much needed as well: The space where I take pictures is small, near a window so I can take advantage of the indirect natural sunlight, and the room can get dark, especially if it's rainy or snowing. Plus the lens is so light and compact, which makes it easier to hold with one hand if I'm trying to pose the baby or gently hold a tiny hand down. When I'm doing family photos with Mom, Dad, or siblings, I'll pull out my TAMRON 35-150mm F2-2.8 Di III VXD, also for my Sony mirrorless camera.

Photographing these little subjects comes with its own set of challenges and requires a gentle touch, patience, and a few tricks up your sleeve to ensure a successful session. Timing is everything in newborn photography. The best time to photograph newborns is within the first five to 14 days of life. During this window, babies are usually sleepier and more pliable, making it easier to pose them in those adorable, curled-up positions.

Ensure the environment is warm and comfortable, as a cozy baby is more likely to sleep soundly through the session. We always recommend feeding the baby before a photo session; if the baby has already been fed, we suggest "topping it off." A white-noise machine can also help soothe the newborn, mimicking sounds they heard in the womb.

There are always those newborns who just won't sleep—they'll often have what I call "pirate eyes," with one eye shut and one eye squinted half-open. In those cases, we'll take as many photos as we can with them looking alert, but we also have little tricks to make it appear as if they're sleeping, such as getting the baby to look down while we take the photo from above.

When it comes to posing, never compromise on the baby's safety. Use pillows and blankets to prop up and gently position the baby, ensuring its head, neck, and back are supported at all times.

Sometimes, the best shots emerge from unposed, candid moments when the baby is being soothed or cuddled by a parent. Keep your camera ready at all times, as you never know when the perfect photo opportunity will present itself.

Finally, patience is a virtue in newborn photography. Be prepared for feeding breaks, diaper changes, and the occasional fussiness. With these tips in mind, you'll be well on your way to capturing the precious early moments of a newborn's life with sensitivity and skill.

45mm, F3.5, 1/320 sec., ISO 1600

37mm, F2.8, 1/320 sec., ISO 1600

29mm, F3.2, 1/200 sec., ISO 500

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

PROFILE:
SABRINA KRALIK

Location: Long Island, NY

Occupation: Marketing communications

Photographic Specialty: Newborn photography and family portraits

Passions: Homesteading, gardening, and nature

Favorite Lenses: TAMRON 28-75mm G2, 35-150mm, 70-180mm G2

Instagram: @momentsbysabrina

35mm, F2.8, 1/250 sec., ISO 640

PARTING SHOT:

Juan Andrés Coriat
TAMRON 150-500mm F/5-6.7 Di III VC VXD
500mm, 1/1600 sec, 6.7, ISO 1000

Peruvian Vicuñas

I was blessed to spot a small vicuñas herd on our drive from Arequipa to Cusco (Peruvian Andes). I always like to keep my 150-500 near me whenever I'm on a road trip since you never know when you could run into some cool animals on the way. So we quickly found a place to park the van and went out to get some portraits of these beautiful animals. Weather, Time, and Locations were on my side, allowing me to use a fast shutter speed while shooting at 500mm, and having a natural soft backlight for my subjects. But the best part came when one of the two baby vicuñas ran towards her Mom looking for food. I was just so happy and shooting a bunch of photos hoping for the mom to look at me, until she finally gave me that sweet curious look. I couldn't be more grateful.

Instagram: @jacoriat

CONTACT

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© Tony Boussemart 70-180mm (134mm), F2.8, 1/1600 sec., ISO 160

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