

©Sean Parker 28-200mm (94mm), F10, 6 sec., ISO 50

A STORM'S BREWING

From lightning strikes to double rainbows,
Tamron's pros venture out when
the weather gets wild.



ONE ISLAND, ONE LENS

Alex Suttman's Vision with the
28-300mm VC

TAMRON PHOTO & VIDEO CONTEST

Showcasing standout creative work across
five categories.

TAMRON

©Ken Hubbard 90mm, F9, 1/1000sec., ISO 2000

The legendary 90mm Macro is reborn
for mirrorless. A new chapter in imaging and
optical performance.

90mm
F2.8 Di III VXD MACRO

[Model F072] MACRO LENS
for Sony E-mount and Nikon Z mount

www.tamron-americas.com



Dear Readers,



Spring and summer are seasons of adventure, creativity, and capturing family fun through our lenses. In this issue of TAMRON Magazine, we explore the joy of travel, the power of nature, and storytelling through photography.

This issue's special topic focuses on Storm Chasing photography. We share essential tips on photographing storms while staying safe. Get top tips from the pros about the best gear, camera settings, and positioning to capture dramatic weather.

Our wildlife feature spotlights Susanna Portillo Barragán who showcases the elegance of flamingos in the Yucatán Peninsula. Andrea Martin's outdoor portraits are a masterclass in using natural light to highlight the personality and emotion of children. And in our travel feature, we escape to the streets of Italy with travel photographer Felipe Prieto, who captures the magic of summer abroad, from bustling piazzas to sun-drenched coastlines.

For automotive enthusiasts, Aaron Sheffner takes us inside the world of car photography, demonstrating how to bring out the speed, power, and beauty of cars in motion. And for those capturing life's biggest moments, Taylor Jackson shares his insights into the artistry of storytelling through wedding photography.

This issue also celebrates the winners of the 2024 TAMRON Photo/Video Contest—be sure to check out their stunning work starting on page 6.

And for those looking to sharpen their skills, we've got exciting news: TAMRON University launches this summer! This online series of masterclasses is free and provides deep insight into the craft and business of top pros in their genre. We also highlight two in-person event series designed to inspire and educate photographers and filmmakers of all levels. Get all the details on pages 4 and 5.

Whether you're chasing storms, traveling the world, or capturing the perfect portrait, we hope this issue fuels your passion and creativity.

Warm regards,

Stacie Errera

Stacie Errera
Vice President,
Marketing & Communications

WELCOME

CONTENTS

- 4 TAMRON UNIVERSITY**
Introducing a new online educational Masterclass coming soon!
- 5 NEWS**
Four New Event Series
- 6 PHOTO & VIDEO CONTEST**
See the winners of Tamron's 2024 Photo & Video Contest
- 10 PRACTICE**
Susana Portillo reveals her best photo tips and stunning images from avian adventures in Mexico.
- 14 FIELD REPORT**
Alex Suttman's ventures with the NEW Tamron 28-300mm VC zoom to Yemen's Socotra
- 18 SPECIAL**
Tamron pros share expert tips for photographing dramatic weather—from lightning to rainbows.
- 26 PRACTICE**
Andrea Martin creates timeless family portraits on the farm with the 70-180mm F2.8 G2
- 30 EXCURSION**
Felipe Prieto's Tamron lenses bring new life to his travel photography in the French Riviera
- 34 PRACTICE**
With Tamron's 24mm and 70-300mm, Aaron Sheffner highlights a classic car in Alberta's golden hour.
- 40 PRACTICE**
Taylor Jackson puts couples at ease for relaxed, candid wedding photos
- 44 MY PROJECT**
Matthew Smith's adventures soar with Tamron 17-28mm and 28-75mm F2.8 G2 lenses

WATCH TAMRON
IN ACTION

www.youtube.com/tamronvids



FOLLOW US:

- FACEBOOK tamronamericas
- INSTAGRAM @tamronamericas
- LINKEDIN @tamronamericas

TAMRON NEWS

Get news, interviews, photo tips and more each month. Visit TAMRON at www.tamron-americas.com to sign up.

TAMRON UNIVERSITY MASTER CLASSES

COMING
SOON!

Discover the world of photography at Tamron University:

A series of free online master classes taught by professional photographers, designed to enhance your skills and creativity.

Each session is led by a different photographer on a different topic and provides detailed advice and practical in-the-field training on the area of their expertise. These multi-part courses cover a wide range of topics, including travel, storytelling, portraiture, landscape and nature photography, videography, and nighttime photography. Each class can be attended at your own pace and on your own timeline. Whether you're a beginner looking to refine your craft or a professional looking to grow your business, the knowledge you'll gain at Tamron University will inspire and empower you to achieve your own photographic vision.



TAMRON UNIVERSITY
PHOTO MASTER CLASSES

FOUR NEW EVENT SERIES

Find the latest schedule at www.tamron-america.com/tamron-events.

New dates added often, check back frequently, or sign up for Tamron eNews and follow us on social for the latest updates.



NEW VIDEO WORKSHOP SERIES: Create a Music Video or PSA for a Local Cause

Tamron's new Video Workshop Series offers attendees a hands-on opportunity to explore video production, storytelling, and editing while creating a music video or public service announcement (PSA) for a local charity or organization. Led by renowned filmmakers Charley Voorhis and André Costantini, both acclaimed for their award-winning work, participants will gain invaluable insight into the art of videography—from concept development and workflow to shooting techniques and final production.

Workshop pricing varies. Registration required.

PICNIC IN THE PARKING LOT:

A Free Day of Picture-Taking Fun & Learning at Local Tamron Retailers

Join us for an action-packed day at select Tamron retailers, featuring food, exclusive sales, live demonstrations, and hands-on picture-taking opportunities with professional models, face painting, or our immersive “zoo-to-you” experience. Whether you're looking to test new Tamron lenses, engage with fellow photographers, or take advantage of incredible deals, this event is a must-attend for photography enthusiasts.

Free for all attendees. No registration required.



TAMRON VAN TOUR:

A Photography Experience on Wheels Across Canada

The Tamron Van is hitting the road again, this time making stops at participating Tamron retailers for a full day of seminars, live demonstrations, hands-on shooting opportunities, raffles, food, and more. This exciting event is designed to bring the photography community together for an immersive learning experience while giving attendees the chance to explore Tamron's latest gear.

Free for all attendees. No registration required.



TAMRON TOURS:

The Workshop Series – Travel with Tamron on Our Exclusive High-End Photography Workshops

For photographers looking to take their skills to the next level, Tamron invites you to join us on an extraordinary photography adventure. These high-end workshops will take place in some of the continent's most breathtaking locations, including national parks in the U.S. and Canada, as well Tanzania in February 2026. With three days or more of immersive learning, expert guidance, and stunning photographic opportunities, these trips are designed to help photographers refine their skills while capturing once-in-a-lifetime images with Tamron lenses.

Workshop pricing varies. Registration required.





2024 Winners of Tamron Photo/Video Contest

There's an abundance of creative talent in the Tamron user universe, as made clear by the winners of the 2024 Tamron User Photo/Video Contest. Skilled photographers and videographers sent in entries from across the United States, Canada, and Mexico, showing us how they see the world through their Tamron lenses.

LANDSCAPE

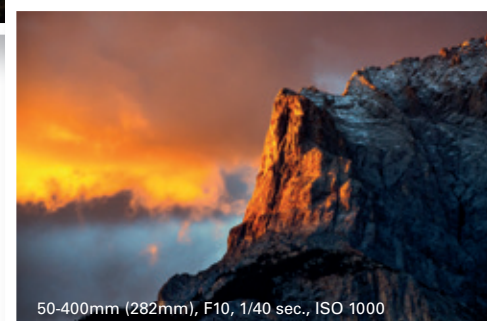


FIRST PLACE:
SAGARIKA ROY
(Chatsworth, Ca)
with TAMRON 28-75mm F/2.8 Di III VXD G2

FIRST PLACE – Award Citation
Judged by: Jose Mostajo, Sean Parker and Ian Plant
"This photograph captures a truly magical moment, where soft sunset colors, low-lying fog, and towering cliffs combine to create an ethereal, cohesive scene. The fog not only enhances the mood but also serves as a leading line, guiding the viewer deeper into the landscape and evoking a sense of wonder. Perfect timing, thoughtful composition, and technical skill elevate this image, making it a standout example of great landscape photography."



SECOND PLACE:
DONNA RUTHRUFF
(Tuscan, AZ)
with TAMRON 28-200mm F/2.8-5.6 Di III RXD



THIRD PLACE:
RYAN MCDADE
(Santee, Ca)
with TAMRON 50-400mm F/4.5-6.3 Di III VC VXD

WILDLIFE



FIRST PLACE:
DIEGO REBELLO
(Vancouver, Canada)
with TAMRON 50-400mm F/4.5-6.3 Di III VC VXD



SECOND PLACE:
ALEXANDRE LAFONTAINE
(Quebec, Canada)
with TAMRON SP 150-600mm F/5-6.3 Di VC USD G2

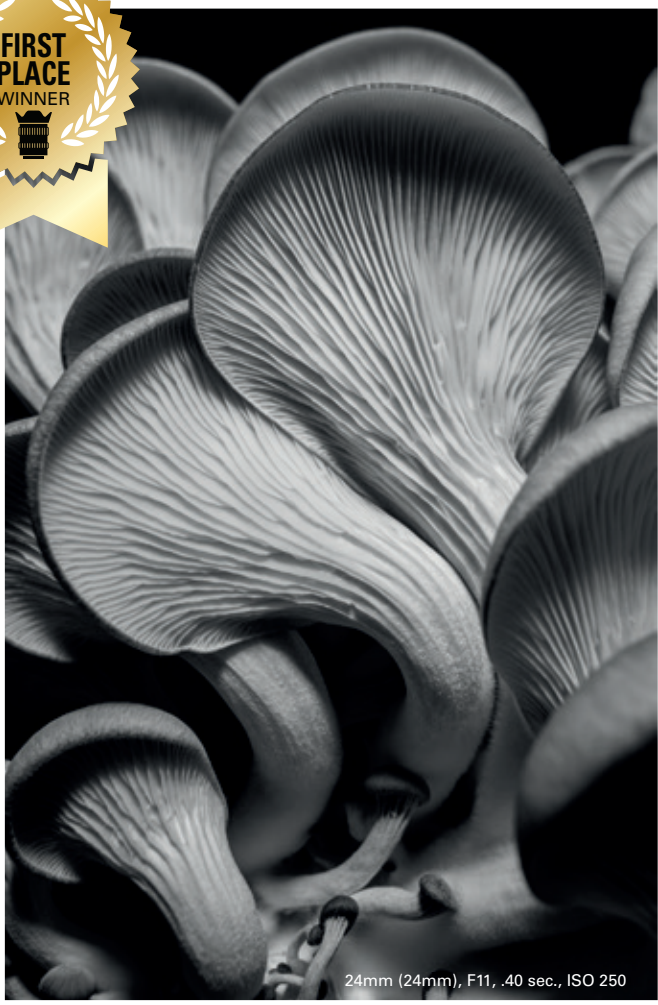
THIRD PLACE:
ENRIQUE BARQUET
(Brisa, Naucalpan de Juarez, Mexico)
with TAMRON 35-150mm F/2-2.8 Di III VXD



FIRST PLACE – Award Citation
Judged by: David Akoubian, Alex Cearns and Lewis Kemper

"This image of the Atlantic Puffin stands out through its exceptional technical execution and compelling visual appeal. The soft lighting, sharp focus, and perfect exposure beautifully highlight the bird's intricate details, while the simple background and shallow depth of field ensure it remains the focal point. The addition of a curved vignette and vibrant colors further complements the composition, making for a striking and captivating image."

MACRO



FIRST PLACE:
SANDRA LIM
(Walled Lake, MI)
with TAMRON 24mm F/2.8 Di III OSD M1:2

FIRST PLACE – Award Citation
Judged by: Alyce Bender, Roman Kurywczak and Tony Shepherd

"This winning image captivates with its masterful use of dramatic lighting, highlighting the delicate ribbing and texture of the mushrooms. The precise focus and striking black-and-white tones enhance the depth and clarity, creating a bold and visually impactful macro composition. The photographer's careful attention to detail results in a stunning image that blends traditional elements with artistic finesse."



SECOND PLACE:
CHARLES SPIROS
(Coral Gables, FL)
with TAMRON 28-75mm F/2.8 Di III VXD G2



THIRD PLACE:
LEONARD HILL
(Scottsdale, AZ)
with TAMRON 35-150mm F/2-2.8 Di III VXD

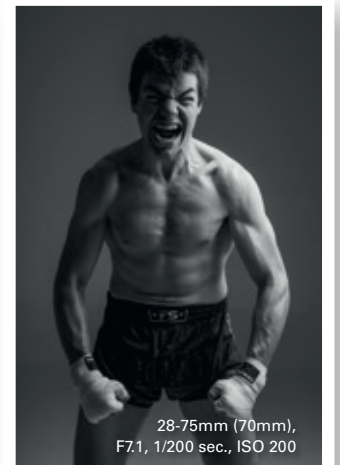
PORTRAIT



FIRST PLACE:
SARAH LANDIS (Warren, NJ)
with TAMRON 28-75mm F/2.8 Di III VXD G2



THIRD PLACE:
DON CARLO ATADERO (Ontario, Canada)
with TAMRON 28-75mm F/2.8 Di III VXD G2



SECOND PLACE:
CHRISTOPHER HANN
(Chambersburg, PA)
with TAMRON 35-150mm F/2-2.8 Di III VXD

FIRST PLACE – Award Citation
Judged by: Glynn Lavender, Heman Rodriguez and Jonathan Thorpe
"This winning image stood out for its ability to captivate, evoke curiosity, and hold the viewer's attention. It combines emotional impact, through the subject's natural expression and gaze, with strong visual composition, balancing negative and positive space effectively. The blend of authenticity and editorial style made it the standout choice among an impressive selection of portraits."

VIDEO



FIRST PLACE – Award Citation
Judged by: Ian Jones and Charley Voorhis
"This video was selected for its seamless combination of smooth footage, precise color grading, and engaging sound design. Memorable moments, such as the slow-motion shot of the bib and powder in the barber shop scenes, stood out for their visual impact. The ability to reveal beauty in everyday moments through intentional pacing, thoughtful editing, and a compelling voiceover highlights strong creative potential and artistic expression with Tamron glass."

FIRST PLACE:
JONATHAN BARRERA
(Brownsville, TX)
with TAMRON 28-75mm F/2.8 Di III VXD G2
& 150-500mm F/5-6.7 Di III VC VXD



SCAN QR CODE TO SEE FIRST PLACE WINNING VIDEO

Discover the winning photographers' statements at tamron-americas.com/photo-contest-winners

BIRDS IN FOCUS, CONSERVATION IN MIND

Susana Portillo's Tamron **150-600mm VC G2** ultra telephoto lens accompanies her on avian adventures in Mexico.



PHOTOS: ©SUSANA PORTILLO

400mm, F6.3, 1/2000 sec., ISO 1600

Susana Portillo always took pictures as a hobby, even as a communications student in Mexico, and once she entered the working world, she started shooting events, products, and portraits on the side. Then, in 2019, Susana decided to fully dedicate herself to photography—and it wasn't a timid step into that creative arena.

Instead, Susana sold all of her belongings and took a nearly eight-month-long journey around the globe, visiting such far-flung destinations as Portugal and Japan. "During that trip, I discovered not only that my favorite type of photography is documentary photography, but also how much I enjoy nature, conservation, and travel photography," she says. "When I returned to Mexico, I started receiving commissions for projects and brand collaborations that allowed me to focus even more on my nature photos."

Today, Susana regularly flocks to bird-friendly destinations in Yucatan and Campeche to capture her winged subjects, and her Tamron SP 150-600mm Di VC USD G2 ultra-telephoto lens is key to achieving her photographic goals. "Tamron was one of the first brands to support my dream of becoming a conservation and nature photographer," she says. "I love the 150-600mm VC G2 lens for my bird photography. What stands out most for me is how fast the autofocus is, its incredible sharpness, and how quiet it is, making it easier and more comfortable to shoot in nature. The Vibration Compensation (VC) technology, meanwhile, keeps any camera shake to a minimum for sharper handheld shooting."

When she heads out for one of her avian adventures, Susana tries to showcase our wild neighbors in nature so that others can witness the beauty that she sees every day. "Nature photography has given me the opportunity to share things that often go unnoticed," she notes. "But what I really hope people feel when they see my photos is that wow effect—and from there, build awareness about the incredible things our planet has to offer, so we can take better care of it."

Among her favorites in the bird world? Caracaras and flamingos. "The first time I saw them, I was struck by their height and vibrant color," she says. "They absolutely take my breath away."



600mm, F8, 1/2500 sec., ISO 400

“TRACK YOUR SUBJECT WITH A PANNING MOTION, SHOOT IN BURST MODE, AND USE A FAST SHUTTER SPEED.”

PHOTO TIPS: BIRDS

1 Set your alarm.

The best times of day for bird photography, in my view, are at sunrise and sunset, but my favorite time is just before the sun fully rises. At that moment, the light is even and it's easier to ensure the birds are fully lit.

2 Boost your backdrops.

In nature, we can't really choose the backgrounds behind the birds we're taking pictures of, but if you can swing it, try to find a background with some texture. That way, the bokeh you can create using a telephoto lens like the Tamron SP 150-600mm VC G2 creates a sense of depth rather than a flat image.

3 Prepare for the perch...

Some birds, like hummingbirds, often return to the same branch. With those types of species, prefocusing is very helpful. For birds that may have less predictable patterns, it's a good idea to fire off some shots into the empty space in front of your camera ahead of time, so you're ready to shoot the moment they appear in your frame.

4 ...and for the takeoff.

Birds in flight are usually well lit during the day, so the first step before you start taking pictures is to use a smaller aperture and turn on continuous autofocus. Also, track your subject with a panning motion, shoot in burst mode, and use a fast shutter speed.

To photograph a bird taking off or landing, it's important to observe their behavior first so you can anticipate the movement. It's definitely a tricky moment to capture, but I love seeing motion in a photo.

5 Follow the beak.

What I've learned about bird composition is that they should either be looking off to the side or directly at the camera. This makes them seem calm, not startled. Personally, I like the bird's beak to point toward the longer side of the frame—for example, if a flamingo is looking right, I leave extra space in that direction in the image.

It's always better to photograph a bird at its own eye level. For example, when photographing flamingos, it's best to shoot from the ground or while sitting down, so you're seeing them at their height.

6 Let birds be birds.

Respect is super important when taking bird photos, but so is observing them beforehand to understand each species' behavior. When photographing birds, you need to be extremely quiet, as their hearing and vision are highly sensitive. Sit still and let the bird get used to you; it can make all the difference in your images. And you definitely need patience—it's often a waiting game for a bird photographer. But for me, there's truly no better moment in the world than when I'm silently observing and listening to nature through my camera.



428mm, F8, 1/1600 sec., ISO 400



SP 150-600mm F/5-6.3
Di VC USD G2
[model A022]
(available for
Canon, Nikon)

ABOUT: SUSANA PORTILLO



Susana Portillo is a Mexican photographer and content creator specializing in documentary, nature, and conservation photography. With a strong background in storytelling through images, she captures the intricate beauty of the natural world, particularly birds and wildlife across Latin America, blending technical precision with a deep emotional connection to the environment and aiming to inspire awareness and action through visual narratives. Susana is a Canon Inspirer and a member of Canon Creators, as well as a visual storyteller for DJI and HONOR. Her aerial and ground-level photography has earned international recognition, including first place in the 2024 Lo Hecho en México competition.

Instagram:
@susanaportillofoto

PHOTOS: SUSANA PORTILLO



600mm, F6.3, 1/2500 sec., ISO 640



600mm, F8, 1/2500 sec., ISO 400



428mm, F6.3, 1/1250 sec., ISO 3200



600mm, F6.3, 1/1600 sec., ISO 2500

ONE ISLAND, ONE LENS

Alex Suttman's versatile Tamron **28-300mm VC zoom** lens elevates her travel and nature photos from Yemen's Socotra to the next level.

PHOTOS: ALEX SUTTMAN

65mm, F8, 1/160 sec., ISO 100



290mm, F22, 1/25 sec., ISO 400

Before photography became her full-time pursuit, Alex Suttman spent a decade dedicated to working in pediatric oncology. "Photography was my release," she explains. "It helped me process and recharge after some tough days."

Alex's love of taking pictures grew from there, and today her travel and nature photography bursts with vibrant images that are a step apart from her regular environment. "Interestingly, my photography style is very different from who I am as a person," she says. "I tend to be very controlled and dress in a lot of black and white. But my photography is more colorful, dreamy, and cheerful, depicting the beauty I see in nature. I don't do a lot of moody vibes."

For years, the Yemeni island of Socotra, located in the Indian Ocean, had been a bucket-list item for Alex and her husband. "We love to travel together, and Socotra looked so wild and untouched," she says. "When we finally arrived there last fall, after much planning and finagling, we found that perception was accurate. There are barely any roads and no hotels; you have to visit through a tour company and camp overnight with a guided group. It was all worth it, though. I was very inspired by the people and culture there."

To assist her in documenting the trip, Alex used the Tamron 28-300mm Di III VC VXD all-in-one zoom lens for her Sony



28mm, F6.3, 1/200 sec., ISO 100



130mm, F6.3, 1/160 sec., ISO 400

28mm, F5, 1/125 sec., ISO 100



"LEARN THE RULES OF COMPOSITION, BUT DON'T LET THEM LIMIT YOU."

mirrorless camera system, with the versatility, sharpness, and proprietary Vibration Compensation (VC) image-stabilizing technology that helped her create a striking visual diary of one of the planet's most otherworldly destinations.

"The 28–300mm VC lens completely syncs with my style of photography," Alex says. "First, the range of this lens is amazing. I was able to take the wide-angle landscape shots you just have to take in a place like this, but I was also able to do so many other things, like compress mountain ranges in the background using the telephoto end of the lens. It was incredibly fun to shoot with and was very lightweight and compact during my photo adventures—it really pared down all the gear that I needed to bring."

That part was especially essential for this trip, as Alex and others on the tour were navigating the island in cars and backpacking in tents, with space at a premium. Alex also appreciated the 28–300mm's high-resolution sharpness. "You can see just how sharp in the pic here of that bright green chameleon," she notes. "I was playing around with the zoom capabilities of the lens for this photo, and I was super impressed with how crisp and clear my images came out."

PHOTO TIPS: TRAVEL

1 Seek out elements unique to your location.

Dragon blood trees are native only to Socotra—people have tried to transplant them elsewhere and they just don't flourish in the same way—and they're the coolest trees ever. They're hundreds of years old and named for blood-red sap that leaks out when you slice open the tree's bark. Plus, they're massive: It's hard to even appreciate their scale. I was in awe of this scene specifically because I was able to showcase the trees with the mountains behind them. They were lined up almost as if they were the apostles of Socotra, overseeing the rest of the island.

2 Highlight easy-to-miss details.

When I'm scanning a place to figure out what to focus on and how to compose the shot, the things that stand out to me are those that conjure up feelings. Instead of simply taking in the larger scene, I try to dig in to those smaller details and find the beauty there. For instance, I might be inspired by the shimmer of a rock, a wildflower blowing in the breeze, or the way the sun is subtly kissing the water. I'm drawn to the things that others often miss, and then expand out from there.

3 Break the rules when it feels right.

I appreciate a good leading line. I definitely try for the rule of thirds when it will work with my composition. But I think I flout the classic photography rules more often than I follow them, trusting my intuition to know what feels visually powerful. For instance, although many photographers shy away from a centered subject, sometimes that just feels right, especially if there are other elements of the photo that would enhance the image's symmetry anchored by that subject. Learn the rules of composition, but don't let them limit you.

4 Don't follow the crowd.

When I visited Arher Beach, located on the northeastern shore of Socotra, most people were taking pictures in the other direction from what you see here, concentrating on the beautiful white-sand beach that stretches for miles, and the mountains and stunning sea adjoining it. But I caught the reflection of that rock in the smooth wet sand in the other direction, with the rising sun creating just a little alpenglow, and I knew that was the shot I wanted. I love that I was able to offer a perspective of this location that people don't often see.

5 Don't automatically reject a midday shot.

When I took this photo of a boat in Socotra's pristine blue-green waters, it was around noon and the sun was high in the sky. But it's a boat you don't typically see, and there was a cool haze in the air that lent a dreamy feel to the whole scene—and, of course, I got my centered subject. When I look at this image, I can still hear the water lapping against the side of the boat. That's what I want for my viewers, to be transported to that same place when they see my images.

ABOUT: ALEX SUTTMAN



Alex Suttman is a travel and nature photographer born and raised in Colorado, which she still calls home. She has a background in ecology and genetics and has balanced creating with a career in pediatric oncology over the last decade. She finds inspiration and solace in vibrant, remote landscapes and ecosystems, as well as the storytellers connected to these lands. She aims to evoke curiosity and awe through her work, inspiring audiences to get outside and explore this beautiful planet we all call home.

PHOTOS: ALEX SUTTMAN

Instagram:
@thepicturesquepassport

28-300mm
F/4-7.1 Di III VC VXD
[model A074]
(available for Sony E)



28mm, F5.6, 1/320 sec., ISO 100



39mm, F4.5, 1/60 sec., ISO 100



28mm, F4.5, 1/200 sec., ISO 100

CHECK THE RADAR: A STORM'S BREWING

From lightning strikes to double rainbows, Tamron's pros venture out when the weather gets wild.

PHOTO: SEAN PARKER

28-200mm (28mm), F14, 1/20 sec., ISO 50



©Dalton Johnson
70-180mm (70mm), F/8, 1/800 sec., ISO 250

Storms move fast, but a well-prepared photographer can keep up. From the first roll of thunder to the last streak of sunset-lit clouds, nature's most dramatic moments reward those who know where to look—and when to click. Tamron offers the ideal lens for every type of storm-chasing scenario, including wide-angle options like the 17-28mm F2.8 and 20-40mm F2.8; standard zooms like the 24-70mm F2.8 VC G2 and 28-75mm F2.8 G2; all-in-ones like the 28-200mm and 28-300mm VC; and telephoto lenses like the 70-180mm F2.8 VC G2 and ultra-telephoto 150-500mm VC lens. Whether it's tracking rainbows, chasing lightning, or capturing the perfect post-storm glow, our pros' tips will help you transform fleeting weather events into powerful images that will transport your viewers into the eye of the storm.

KEEP TRADITIONAL COMPOSITION GUIDELINES IN MIND.

When shooting storm photos, dramatic skies often steal the entire show—but don't let that show cause you to forget the power of classic compositional techniques. In this image taken at Alaska's Kenai Lake, a strong leading line—the lake's edge—guides the viewer's eye directly to the person in the photo, who stands strikingly in an orange jacket beneath swirling storm clouds. Even with the sky as the main attraction, these compositional anchors add structure and visual flow. A midrange telephoto lens like the Tamron 70-180mm F2.8 VC G2 allows you to compress the grandeur of the stormy background while still freezing your subject in action.



©David Akoubian
15-30mm (15mm), F8, 1/80 sec., ISO 100

DON'T LOOK A GIFT PHOTO OPP IN THE MOUTH.

There's a very thin line between planning a photo outing well and getting lucky when chasing weather systems. In other words, preparation is key—but staying open to spontaneous moments can lead to unforgettable images. The photographer for this photo had scouted the location and tracked a summer rain shower using radar, with the storm set to converge over the lake around sunset. However, as the photographer set out to shoot the storm, he spotted a double rainbow out of the corner of his eye—a bonus shot to his regularly planned shoot. A circular polarizer helped to make the colors in the clouds and rainbow pop.

KNOW YOUR WEATHER.

Understanding the science behind storms and rainbow formation can greatly enhance a photographer's ability to anticipate and capture the perfect shot. By studying weather patterns and using radar, photographers can predict where storms are headed and how light will interact with rain. For this photo of Balanced Rock in Arches National Park, the photographer saw storm clouds rolling in from the west and checked his radar to confirm the storm system's movement.

Confident that if he positioned himself with the sun to his back and rain still falling off to the east that a rainbow would appear at about 70 degrees from his position, the photographer opted to head to an overlook at Balanced Rock for a better foreground. Shooting at F8 and 1/80 sec. helped keep the exposure a little darker than the meter recommended to increase the saturation just a tad. The photographer shot continually to ensure he captured the rainbow at its peak. The bonus for this shot was the faint but still present second rainbow arc over the first.

TACKLE THE UNPREDICTABILITY OF STORM LIGHT WITH A VERSATILE ZOOM.

The photographer for this photo was standing on top of a rock formation in Arches National Park, watching the sky slowly start glowing with beautiful golden light. Because it appeared that the weather—and that light—would be changing rapidly, the photographer tapped into the flexibility of an ultra-telephoto all-in-one zoom that would allow him to zoom in and out on the sky depending how it lit up. The Vibration Compensation (VC) feature on his lens helped him stay steady even at a slower shutter speed of 1/40 sec.



©David Akoubian
18-400mm (86mm), F11, 1/40 sec., ISO 200

“ALWAYS KEEP AN EYE ON AIR TEMPERATURE AND DEW POINT IN ANY WEATHER FORECAST YOU'RE MONITORING, SO IF THERE'S A CHANCE FOR FOG, YOU'LL BE ON LOCATION.”

PAY ATTENTION TO FOREGROUND.

To capture a shot like this one at Colorado's Helmet Peak, use the wide end of your lens to capture both the storm and the dramatic foreground, which can add depth and tell a stronger story. In this case, the photographer focused about a third of the way into the scene to keep both the cactuses and the mountain sharp. A little boost in contrast and clarity during editing will help bring out all of the moody atmosphere.

ADD A SILHOUETTE FOR BOLD VISUAL INTEREST.

This fiery monsoon scene combines perfect timing, composition, and technique, with lightning forking across a glowing sky while a saguaro anchors the foreground. Using a zoom lens like the Tamron 28-200mm helps to compress the scene and precisely frame your subject. Compose with intention for a shot like this: Place your cactus or other foreground element according to the rule of thirds, and keep an eye on your horizon to avoid awkward cuts. Manual focus is key—lock onto the silhouette or a distant point before the storm intensifies, and underexpose slightly to preserve highlights in the lightning and sky—you can always recover shadows later.

BREAK OUT THE INTERVALOMETER.

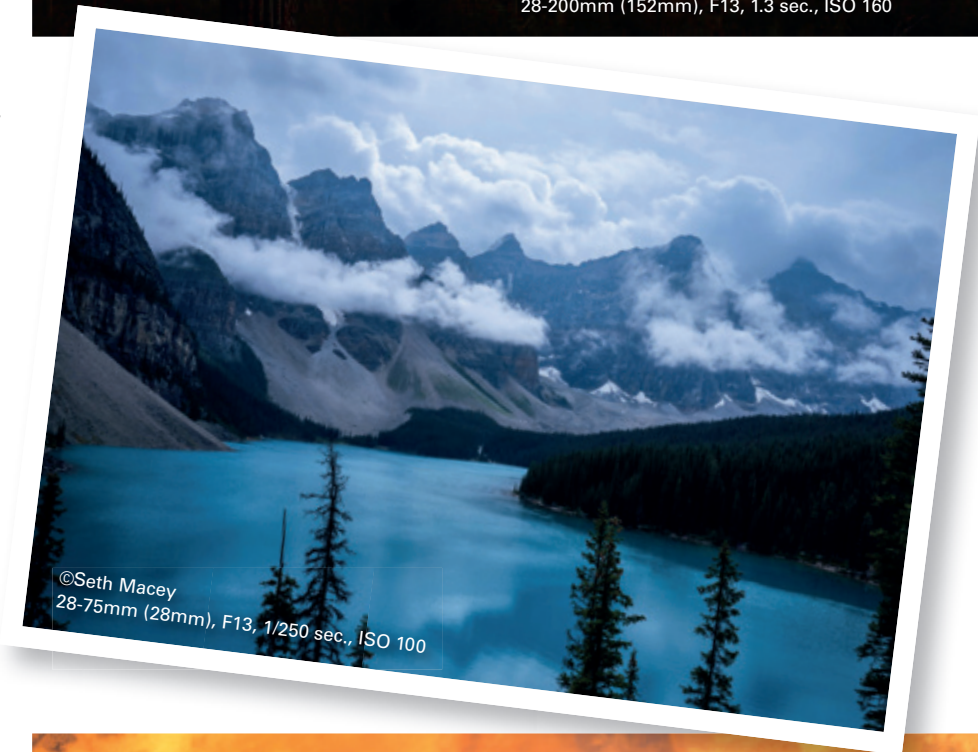
For this powerful lightning bolt striking near a distant desert peak in Amado, Arizona, a zoom lens like the Tamron 28-200mm allows you to compress the scene and isolate a striking composition with the bolt perfectly aligned to the landscape. Set your camera on a sturdy tripod and use an intervalometer (or remote) to shoot continuous 10- to 20-second exposures at between F8 and F10 and an ISO no greater than 400. Focus manually on the distant horizon to keep the bolt and terrain sharp. A lightning trigger can help nail those elusive strikes, but patience and persistence are just as important.

KEEP AN EYE ON THE CLOUDS.

To capture expansive landscapes and vistas with storm-tinged skies, opt for a wide-angle lens that has a 28mm or wider focal length to showcase the allure of the scene. Pay attention to the direction and pace of drifting clouds, which during midday can help diffuse harsh light, creating a softer and more balanced look. Use as low an ISO as possible to reduce noise and preserve fine details.



©Sean Parker
28-200mm (152mm), F13, 1.3 sec., ISO 160



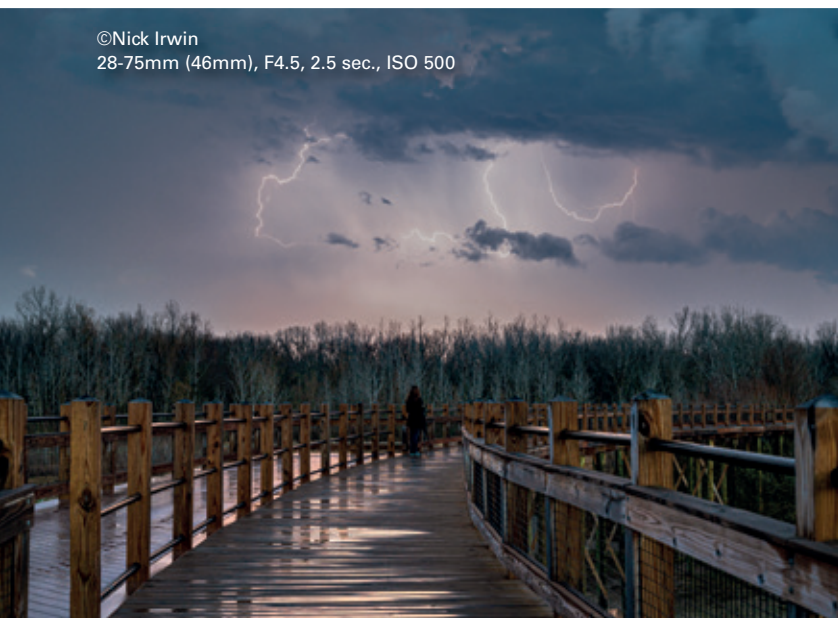
©Seth Macey
28-75mm (28mm), F13, 1/250 sec., ISO 100



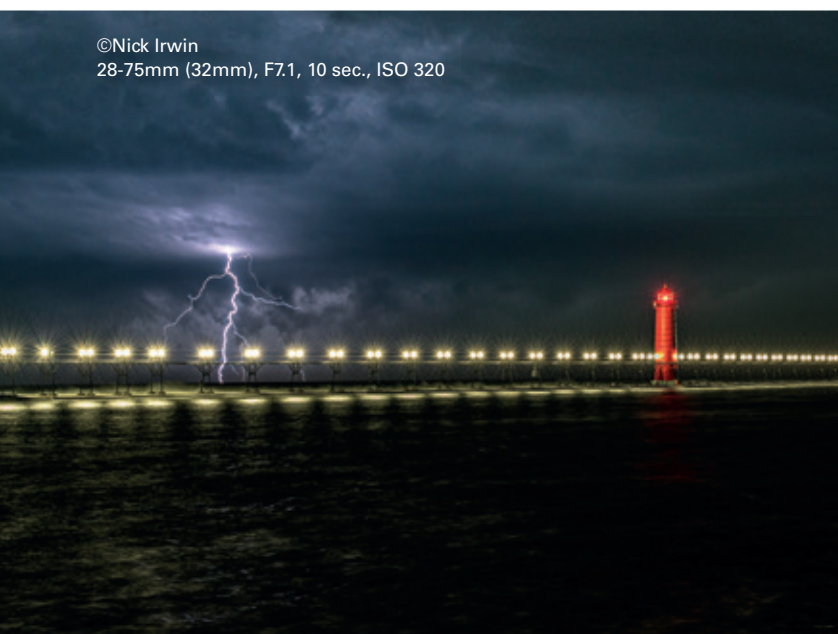
©Ian Plant
150-500mm (176mm), F11, 1/50 sec., ISO 100



©Ian Plant
24-70mm (36mm), F4, 1/80 sec., ISO 200



©Nick Irwin
28-75mm (46mm), F4.5, 2.5 sec., ISO 500



©Nick Irwin
28-75mm (32mm), F7.1, 10 sec., ISO 320

"USE THE WIDE END OF YOUR LENS TO CAPTURE BOTH THE STORM AND THE DRAMATIC FOREGROUND, WHICH CAN ADD DEPTH AND TELL A STRONGER STORY."

GET READY FOR WHEN THE STORM BREAKS.

Before the photographer captured this photo in Grand Teton National Park at sunrise, the entire day before had seen nothing but rain. The bad weather continued throughout the night, but by dawn, the storm had started to break. There was fog below the mountains that initially blocked the photographer's view, so he drove away from the mountains until he found the edge of the fog and could see the mountains rising above the fog in the distance. The fiery light of sunrise bathed the peaks and clouds with golden light, creating a stunning color contrast.

PLAY WITH THE FOG.

Fog forms when the air temperature and dew point intersect, causing water vapor to condense into tiny water droplets. When doing landscape photography in moist locations, always keep an eye on those two variables in any weather forecast you're monitoring, so if there's a chance for fog, you'll be on location. For this image taken in the Faroe Islands, a band of marine fog had emerged over the fjord. The photographer knew that the fog would roll in and out, and that patience would eventually reward him with a break in the fog, allowing for some golden sunset light.

CAPTURE DAYTIME LIGHTNING.

It's much more challenging than capturing lightning at night. Use a tripod and trigger remote as you would at night, but to manually focus and shoot long exposures without overexposing the sky, a 3- or 6-stop neutral density filter is required; a 10-stop ND filter will be too dark. Hold your trigger until you see the lightning streaks, then release it. Repeat. Leading lines, reflections, and a person enhance this image's composition, but the dramatic sky takes center stage.

CHOOSE THE RIGHT LOCATION TO SHOOT IN.

In this photo, for example, numerous vantage points along Lake Michigan offer prime viewing as prevailing weather patterns swoop in from the west. Under the right conditions, the expansive flat surface of the lake can foster the formation of dramatic cloud structures,

such as roll clouds. Choosing a wide lens like the Tamron 17-28mm F2.8 or 28-75mm F2.8 G2, is a crucial part of setting the scene by showing how large these storm clouds are. Using a well-known location is also something to consider because it's relatable to the audience, and structures show scale.

HEAD OUT AT NIGHT IN STORMY WEATHER.

In night storms, the bright bolt contrasts sharply with the dark sky, making it easier to capture a striking image. More importantly, when the shutter remains open for a few seconds, the probability of a strike happening during that time increases. Use a tripod, manual focus, and a handheld corded trigger remote. Take test shots to adjust your ISO and f-stop for proper exposure; F4.5 to F7.1 is ideal for lightning. As the storm moves through, hold the shutter remote for 3 to 12 seconds at a time, or until a lightning streak flashes through the frame until completion.

EXPERIMENT WITH LONG EXPOSURES.

This will capture the movement of the clouds or multiple lightning strikes in one frame, creating dynamic images. A sturdy tripod is also essential for stabilizing your camera, especially in windy conditions, and for capturing those long exposures of cloud formations or lightning. Also: Don't forget to protect your gear! Use rain covers or waterproof cases to shield your camera and lenses from moisture, and carry lens cloths to wipe off any rain droplets.

The pros' favorite lenses for storm chasing photography:



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

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

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

28-300mm
F/4-7.1 Di III VC VXD
[model A074]



©Nick Irwin
28-75mm (28mm), F3.5, 1/15 sec., ISO 100



©Ken Hubbard
28-300mm (28mm), F5.6, 1/640 sec., ISO 800



GET MORE
"STORMCHASING"
PHOTO TIPS FROM
KEN HUBBARD

SCAN QR CODE OR GO TO LINK:
[https://tamronamericas.co/
stormchasing-tips](https://tamronamericas.co/stormchasing-tips)





28-300mm (70mm), F25, 1/160 sec., ISO 800

KEN HUBBARD



Ken has had nationwide gallery showings of his portrait and landscape photography and teaches enthusiasts how to take better photos at workshops across the country. He has traveled extensively throughout the United States and the result is a consistent output of breathtaking photographs that continually challenge the boundaries of the genre. Ken is the Field Services Manager for Tamron, responsible for Tamron's popular consumer workshop series.

Instagram:
@kenhubbardphotography

EVERYONE SAY 'BAAAAAAA'

With her farm animal menagerie and Tamron **70-180mm F2.8 G2 telephoto** lens, Andrea Martin creates timeless child and family portraits.



136mm, F2.8, 1/200 sec., ISO 125

PHOTOS: ANDREA MARTIN



80mm, F2.8, 1/200 sec., ISO 125

When Andrea Martin's great-uncle was a teen, he was discovered at a square dance by Norman Rockwell, serving as the famous artist's muse for a fictional character named Willie Gillis, who appeared in various World War II-era paintings on the cover of *The Saturday Evening Post*. "I've always been fascinated with Norman Rockwell and his style because of that," Andrea explains.

Today, the West Virginia photographer merges that old-school inspiration with her love of painting, kids—in addition to being a former preschool teacher, she has seven children of her own—and animals to create unique maternity, newborn, family, and pet portraits. "The kids in front of my camera simply seem to be happier when I incorporate animals into the session," Andrea says. "Something about having these cute creatures by their side brings out the most natural, innocent expressions of joy and wonder."

To assist her with her nostalgia-infused portraits, Andrea uses the Tamron 70-180mm F/2.8 Di III VC VXD G2 telephoto zoom lens for her Sony mirrorless camera system. "Before this lens, I'd only used primes," she says. "The 70-180mm F2.8 G2 has opened up new possibilities for me, allowing me to stand in place and get the closeup shots as well as the pulled-back shots, which saves me a lot of time over the course of the session—no more constantly running backward and forward. Plus, the bokeh I'm able to achieve with that F2.8 aperture is amazing, as is the Vibration Compensation, which helps minimize camera shake and keep my images sharp."



141mm, F2.8, 1/400 sec., ISO 125

“THE 70-180mm F2.8 G2 HAS OPENED UP NEW POSSIBILITIES FOR ME, ALLOWING ME TO STAND IN PLACE AND GET THE CLOSEUP SHOTS AS WELL AS THE PULLED-BACK SHOTS—NO MORE CONSTANTLY RUNNING BACKWARD AND FORWARD.”



171mm, F2.8, 1/500 sec., ISO 200

PHOTO TIPS: KID AND FAMILY PORTRAITS

1 Seek out backgrounds that add to the story. If I stumble across a wide open field with wonderful light and not much else to show in the background, of course I'll take advantage of it for that light. But to me, photography is storytelling, so I prefer scenes with layers, such as shooting through grass or incorporating foreground elements to create a rich depth of field. Leading lines, like a path or a fence blurred out in the background, help guide the viewer's eye through my images, while natural elements like trees add visual interest.

2 Props made simple.

I like to add thoughtful, uncomplicated props that enhance the session, not distract from my subjects. Vintage-style props are a favorite, such as decorative bikes or a handmade wagon, to bring a timeless charm to my photos. Fresh flowers or other small accessories, meanwhile, help add variety and visual interest without overwhelming the subjects. I also provide all of the wardrobe for my photos, so I can create the perfect “color story” in which my subjects either match or complement the color scheme of the backgrounds and animals included in the photos.

3 Keeping the kids engaged, and in line.

It's important that my young subjects are relaxed and cooperative during my portrait sessions, especially when animals are involved. That process starts during the session booking, when I'll always ask the parents how their child feels about animals. Most parents answer that their kids love animals, but I usually have to nudge for more details on that—seeing animals in a picture book or on TV is different than being comfortable around them in person. However, since we live in a rural area of West Virginia, most kids here have either grown up on a farm or are otherwise used to being around animals, even if it's just the family dog or cat.

If a child hasn't been around animals much, I'll ask the parents to acclimate them first, before our session, by taking them to visit animals at a petting zoo or at a friend's or relative's house. And if a child seems especially nervous at the portrait session itself, I never force it. For instance, ducks are really loud because they quack so much, and sometimes really young children are spooked by that. In those cases, I'll photograph the children first, then the ducks separately, and combine the two during the editing process. It's more important for me to keep the experience positive.

4 Posing without pressure.

The key to my portrait sessions is to keep the children interactive and natural, especially when working with animals. Instead of instructing the kids to stare at the camera and force a smile, I'll use playful prompts, like “Where's the duck's beak?” or “What color are the sheep's

eyes?” The way the kids end up shifting their heads and bodies often gives me a really nice side profile, but one in which I can still capture their expressions. Having them gently hug or kiss the animals also often results in adorable photos that are filled with personality but still look natural.

5 Working with nonhumans.

I have seven kids, and lots of animals that have been handled by those kids since they were babies. That handling from a young age helps socialize the animals so they're comfortable around people and other animals. I have a Jeep Wagoneer and will transport all of my creatures around in it, including a Flemish Giant rabbit that weighs about 15 pounds.

The natural temperament of some animals also comes into play. My sheep, for example, is super chill. Those chicks perched on top of its head here? That's not Photoshop. I even have a picture of a bunny that hopped out of its basket and right onto the back of the sheep, which is where he ended up riding out the session. My 15-year-old daughter was right there assisting me to make sure everyone (and every animal) was kept safe during our session.

ABOUT: ANDREA MARTIN



Andrea Martin is a small-town girl with a big love for ducks and all animals. She grew up at a duck hatchery, which started her love for animals young. She's also always enjoyed different forms of art, including painting and music. When her love of photography emerged later in life, it seemed natural to her to combine her various passions. There's something about the beauty and innocence of animals and children that speak to her, and freezing fleeting moments has become one of her passions. She's also a wife and mom of seven kids, ranging in age from 2 to 19. Her work, kids, and animals keep her busy.

Instagram:
@andreamartinphoto

PHOTOS: ANDREA MARTIN



111mm, F2.8, 1/250 sec., ISO 320



78mm, F2.8, 1/250 sec., ISO 400



70-180mm
F/2.8 Di III VC VXD G2
[model A065]
(available for Sony E)



103mm, F2.8, 1/200 sec., ISO 125



111mm, F2.8, 1/250 sec., ISO 320

CAPTURING THE COTE D'AZUR

Felipe Prieto's Tamron lenses bring new life to his travel photography in the French Riviera.



PHOTOS: FELIPE PRIETO

35-150mm (150mm),
F4.5, 1/1600 sec., ISO 200



Felipe Prieto's bread and butter is his portraiture work, a vocation that originated in his native Bogota and has since successfully transplanted to his photography studio in Philadelphia. But when the travel bug hits, Felipe doesn't hesitate to pack his gear bag for Iceland, the Falkland Islands, or, most recently, the scenic Cote d'Azur.

"We visited for 10 days last September, and it was so charming, especially the Old Town part of Nice, with its cafes, restaurants, bars, and shops," Felipe says. "There's something so intoxicating about watching people enjoy themselves in such a magnificent environment, and to be able to capture some of that environment with my camera."

Felipe's mission during his trip to the French Riviera was to find perfect photo opps—ones with colorful backgrounds in which he could play with shadow and light and offer his own visual perspective for often-visited (and photographed) destinations. "I don't look at what others are posting online before I visit a place," he says. "That keeps my mind open to new angles that maybe others didn't notice. Capturing the beauty of each city or town is about the culture, history, and all of the small details that make up that locale. For me, that's where beauty comes from."

17-28mm (17mm), F4.5, 1/800 sec., ISO 200



35-150mm (44mm),
F4.5, 1/1000 sec., ISO 200

*"I APPRECIATE
THE RANGE THE
35-150mm F2-2.8
LENS GIVES ME,
AND ITS ABILITY
TO COMPRESS
THE SCENE."*



17-28mm (17mm), F4.5, 1/1250 sec., ISO 250



35-150mm (94mm),
F5, 1/320 sec., ISO 250



35-150mm (35mm),
F3.2, 1/5000 sec., ISO 200

To help him document his European adventure, Felipe brought along his Tamron 17-28mm F/2.8 Di III RXD ultra-wide-angle zoom lens and 35-150mm F2-2.8 Di III VXD all-in-one zoom lens for his Sony mirrorless camera system. Thanks to their versatility, sharpness, and fast apertures, this lightweight, compact duo allowed Felipe to capture everything from the wide stretches of tourist-stuffed beaches in Nice to the narrow alleys of Valbonne.

"Having the 17-28mm was perfect for walking around in tight spots," Felipe says. "When I was exploring the lovely rural commune of Gourdon, where I took this photo of the plant-covered steps, the streets were quite small and narrow, so I took full advantage of having an ultra-wide-angle lens like the 17-28mm F2.8 at my disposal."

Felipe describes the 35-150mm F2-2.8, meanwhile, as "just outstanding," and the lens that he found on his camera for most of his Cote d'Azur visit. "I appreciate the range this lens gives me, and its ability to compress the scene," he says. "When I was watching the sunset one evening right below the Colline du Chateau, a castle in Nice that used to be a military citadel, I used the 35-150mm to zoom in so I could place my focus on that church."

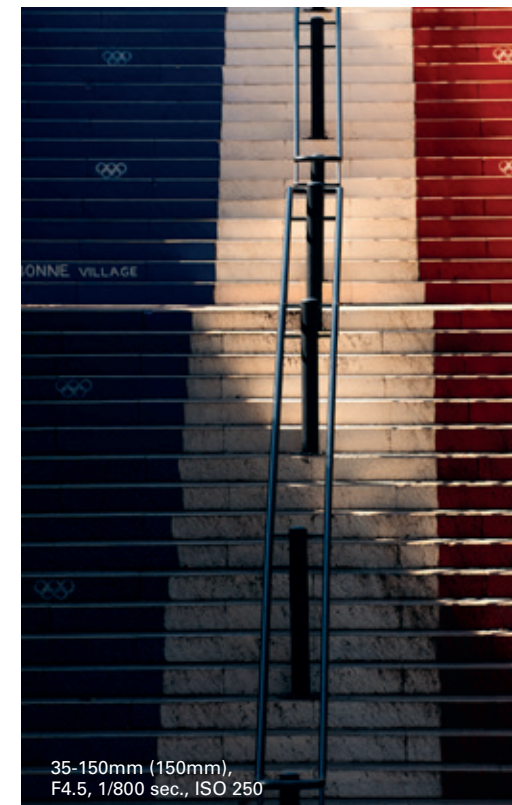
Other times, having both lenses at hand proved beneficial. "The two beach/shoreline photos you see here were taken from the top of the Colline du Chateau," says Felipe. "For the first image, I decided to use the 35-150mm F2-2.8 at the telephoto end so I could have the reach I needed to capture a photo that was half water, half beach. It was an eye-catching composition, with so many contrasts: between the color of the water and the beach, for example, as well as between the emptiness of the water and the crowds sprawled on the beach."

At the same time, Felipe wanted to take full advantage of his hilltop perch in the castle to capture the beauty of the city in its entirety. "That's where the 17-28mm F2.8 lens came in handy," he says. "I was able to capture an amazing panoramic view of the whole town."

One of Felipe's tried-and-true travel tips for travel photographers: Try to steal away to take pictures when the



35-150mm (35mm),
F4.5, 1/800 sec., ISO 250



35-150mm (150mm),
F4.5, 1/800 sec., ISO 250



35-150mm (35mm),
F4.5, 1/800 sec., ISO 250

crowds aren't out and about, even if it means getting up extra early or sticking around after the sun starts to set. "For the series of photos you see here in the colorful village of Valbonne—the two narrow alleyways and the stadium steps—I'd enjoyed lunch and a nice glass of rosé, then went for a stroll through the village's streets. For whatever reason, everything was empty that day, so I was able to capture so many images with the composition I wanted without having to worry about crowds."

For Felipe, the constant movement and never-ending surprises that unfold during his treks overseas never gets old. "Travel photography is beautiful, because even if you think you're not changing anything in the world, you are—every time you travel and have exposure to other people, you're leaving a mark on them, as they are on you," he says.

ABOUT: FELIPE PRIETO



Felipe Prieto is a Philadelphia-based travel, advertising, and fine-art photographer and filmmaker. Felipe's art focuses on the importance of attention to detail to create powerful images and stories. A graduate of Jorge Tadeo Lozano University in Bogota, Colombia, Felipe creates art that often sparks new ideas and inspires people into action and to enlighten their perspective. Felipe's life's mission is to help people better understand the world and their role in it. Through his art, he invites his clients to explore new lands and experience new customs, while celebrating our differences and discovering our shared humanity. Behind every one of his iconic images, there's an amazing story.

Instagram:
@felipeprieto

PHOTOS: FELIPE PRIETO

17-28mm
F/2.8 Di III RXD
[model A046]
(available for Sony E)

35-150mm
F2-2.8 Di III VXD
[model A058]
(available for Sony E
& Nikon Z)



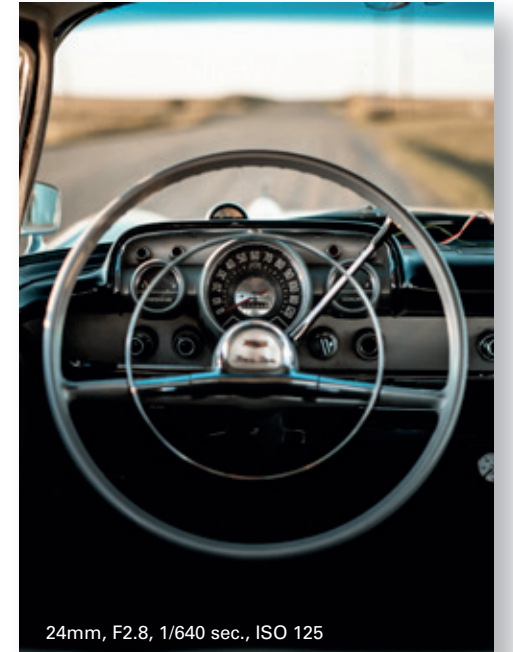
CLASSIC CAR MEETS MODERN GLASS

Aaron Sheffner's Tamron **24mm F2.8 prime** and **70-300mm telephoto zoom** lenses honor the beauty of a '57 Chevy Bel Air during Alberta's golden hour.



24mm, F2.8, 1/1600 sec., ISO 100

PHOTOS: AARON SHEFFNER



24mm, F2.8, 1/640 sec., ISO 125

For Aaron Sheffner, photography is about balance. Whether he's hiking through the pristine wilderness of the Canadian Rockies or photographing a gleaming classic car under the setting prairie sun, Aaron seeks harmony between his subject and the scene.

This approach is evident in one of his most recent shoots: a striking series featuring a restored 1957 Chevrolet Bel Air. The images are a blend of nostalgia and modern artistry, paying tribute to the car's timeless curves against the wide-open landscapes of Alberta.

"I was helping out on a commercial shoot, and after that job was complete, I spent some time with the owner of the car from that shoot," Aaron says. "I've always enjoyed taking pictures of vehicles, so I figured it was the perfect opportunity to take some photos of my own while we were there, and the owner was amenable."

To photograph the sleek lines and curves of this four-door beauty, Aaron used his Tamron 24mm F/2.8 Di III OSD M1:2 prime lens, as well as the 70-300mm Di III RXD telephoto zoom lens, both for his Sony mirrorless camera system. "I mainly used the Tamron 24mm F2.8 for this shoot, which is one of my most-used lenses for a few reasons," he says. "I love the focal length of a 24mm prime, and the Tamron 24mm F2.8 is incredibly sharp and boasts terrific autofocus capabilities—

70-300mm (70mm), F4.5, 1/800 sec., ISO 100

perfect for the type of photography I like to do.”

Aaron notes that on his Sony mirrorless camera, having a custom button to switch between APS-C and full frame allows him to experiment with a slightly tighter composition that’s close to 35mm. “That allows for a change in focal length and for creating a composition on the fly, when sometimes there isn’t time to change lenses,” he says.

The 70–300mm lens, meanwhile, offers Aaron a way to switch up his focal lengths and play around with new perspectives, something he notes as an important thing to do when on a shoot. “When I moved to that lens, I really started to see some new framing opportunities and realized I could capitalize on the glare off the glass as well,” he says.

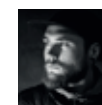
As soon as Aaron cast eyes on the Chevy, the entire concept and mood for the session started taking form in his mind. “With a vehicle this age, you want to establish a certain feeling early on,” he says. “Location and setting play a huge role in keeping the images authentic and ‘to the time.’”

Although Aaron doesn’t often experiment with black-and-white imagery, in this case the monotone vibe, accompanied by heavy film grain, helped to bring that 1957 look to life. “I also felt it was important to focus on the details, like the dials and the dashboard, to show off the car’s personality and get a sense of the era in which the car was built,” he says.

It was a shoot Aaron won’t soon forget. “The car looks so at home set against Alberta’s prairies at golden hour,” he says. “When I look back on these particular shots, I hear something of an old twangy country song playing. I’ve been lucky enough to take photos of a few luxury vehicles, but this one in particular was a favorite. I’m glad I had my Tamron lenses to help me show it in its best light.”

“I FELT IT WAS IMPORTANT TO FOCUS ON THE DETAILS, LIKE THE DIALS AND THE DASHBOARD, TO SHOW OFF THE CAR’S PERSONALITY.”

ABOUT: AARON SHEFFNER



Aaron Sheffner, a small-town Welsh kid who first picked up a camera to shoot a sunrise on a camping trip, has since been hooked on chasing the next shot—whether it’s a classic car at golden hour, a stunning landscape, or a wild moment that can never be replicated. Traveling and photography go hand in hand for Aaron, giving him further reason and purpose to explore new places. For the past six years, he’s been lucky to live among the stunning Canadian Rockies, experiencing the wild outdoors like never before. When Aaron isn’t wielding his camera, you’ll usually find him in the forest, on a mountain, or in the water—although most of the time, he’ll still have his camera with him.

Instagram:
@aaronsheffner

70-300mm
Di III RXD
[model A047]
(available for Sony E
& Nikon Z)

24mm
F/2.8 Di III OSD M1:2
[model F051]
(available for Sony E)



PHOTOS: AARON SHEFFNER

70-300mm (70mm), F4.5, 1/60 sec., ISO 125

24mm, F2.8, 1/640 sec., ISO 125

70-300mm (70mm),
F/4.5, 1/200 sec., ISO 640

MARCIE REIF



Marcie Reif is an in-demand kids, family, maternity, newborn, and

commercial photographer in Atlanta, GA. In addition to running her portrait business she is also a photography educator. Marcie is a Tamron Image Master, the founder of The Roadtrippers Retreat, an educational experience for female photographers, and the author of the best-selling instructional resource Bringing Home the Story of the Beach. She started her professional photography career in 2010, transitioning from a hobbyist taking pictures of her own children to begin growing the Marcie Reif Photography brand into the commercial and portrait photography experience it is today. She speaks several times a year at conferences around the country leading other photographers by giving them the confidence and tools to create strong portraits of family and children, as well as motivational strategies on building their photography community. Her work has been featured countless times by industry-leading companies and has appeared in multiple highly acclaimed magazines.

Instagram:
[@marcie_reif_photography](#)

NO STRESS—JUST ‘YES!’

Taylor Jackson puts couples at ease for relaxed, candid wedding photos with his Tamron **35-150mm F2-2.8** and **28-75mm F2.8 G2** lenses.

PHOTOS: TAYLOR JACKSON

35-150mm (35mm), F2, 1/500 sec., ISO 100



35-150mm (150mm), F2.8, 1/400 sec., ISO 320

Relaxed. Natural. Candid. That's Taylor Jackson's mission when he sets out to capture a couple's wedding day, but it's not his only mission. "I think my style is to simply be someone that they enjoy having around," he says. "This is partly why couples hire me for my wedding photography, because being friends on some level allows me to capture more genuine moments of the day. They're not worried about being on their best behavior because the 'professional photographer' is around. I'm an introverted, shy person by nature, so it's important to form that relationship and have that rapport so that we're all comfortable when it's go time."

When he heads out to his nuptials venues, Taylor packs two Tamron lenses: the 35-150mm F2-2.8 Di III VXD all-in-one zoom and the 28-75mm F/2.8 Di III VXD G2 standard zoom for his Sony and Nikon mirrorless camera systems. "The Tamron 35-150mm F2-2.8 is the lens I wish I could've had for my entire wedding career," he says. "It has the perfect focal-length range and apertures for a wedding day. I usually set it to F2.8 all day, as I'm doing both photography and video at most weddings. The versatility this lens gives you across all types of celebrations is incredible."

The Tamron 28-75mm F2.8 G2, meanwhile, serves as Taylor's supplemental companion. "This is also a super-versatile wedding lens," he says. "Its large aperture means you can capture everything from the



28-75mm (28mm), F2.8, 1/200 sec., ISO 800



28-75mm (28mm), F2.8, 1/250 sec., ISO 800

“WALKING IS AN EASY WAY TO PROMPT NATURAL IMAGES FROM ANY COUPLE. MOST COUPLES CAN HOLD HANDS AND WALK COMFORTABLY.”

soon-to-be marrieds getting ready all the way through the wedding ceremony and onto the dance floor. I shoot this lens at F2.8 all day as well, with the exception of family formals that feature a second row of people that I need to keep in focus.”

The two ceremony pics showcased here were taken with the 28-75mm G2, and Taylor notes that the lens proved ideal for this venue. “I never needed anything wider than 28mm, and the 75mm end offered me the ability to achieve nice close-ups while staying out of way,” he says. “It’s also the perfect lens for recessionals—I like to start with a close-up and then go a bit wider as the couple starts walking past guests down the aisle.”

For the most part, Taylor tries to stick with just one lens or the other for compartmentalized portions of the day. “This allows me to keep the flow going and move from location to location quickly and easily,” he says. “When you stop to change lenses, the couple can start to overthink a bit and become nervous. I want everyone relaxed and happy by my presence, not stressed out.”

PHOTO TIPS: WEDDINGS

1 Work with the light you’ve got—but be ready to supplement.

I’ll always gravitate toward using natural light first. With these two fast-aperture lenses and the high-ISO capabilities of today’s cameras, it’s rare that I have to set up lighting because the scene is too dark. When I do, it’s because the quality of light is lacking—small recessed lights above a podium, for example, or the erratic lights on the dance floor. I’ll work with what’s happening in the scene first, then add my own lighting if needed to complement or overpower mixed or bad light. I can typically solve most problems with a single speedlight. I usually bring an off-camera trigger as well, but I find myself needing off-camera flash in only about 10% of my weddings these days.

2 Seek out environmental lines and symmetry.

Natural elements that help me compose and frame my shots are always something I’m on the lookout for. You can see that here with the bride centered at the bottom of those two sets of stairs, as well as the same bride standing on the path, subtly framed in the doorway behind her. With the 35-150mm F2-2.8, I was able to get this wider shot as well as a few close-ups without moving.

3 Be thoughtful with direction.

Many of my best photos emerge from what I call the “in between” moments. That means that when I ask my couples to do certain poses, I’m also ready with my camera as they go in and out of those poses. Within a few minutes of meeting a couple I can usually tell if they’d do well with a more relaxed style or something more formal, which usually guides the direction I go in terms of posing.

Walking is an easy way to prompt natural images from any couple. Most couples can hold hands and walk comfortably. I’ll ask them to gaze at each other, then look at me. Usually, they realize pretty quickly it’s not so hard to be in front of the camera and will relax a bit. For both photography and video, I like to have a “walking off into the sunset” shot to conclude my galleries with, which I think is a nice bookend. The 35-150mm especially offers me the opportunity to capture many variations available out of a quick stroll.

4 Flexibility and creativity are key.

You’re not always going to have time for every photo on your wish list, so you might have to get inventive in how you squeeze those photos in. One of the couples I recently photographed had a family car they wanted to use in some photos, but we were running behind after the ceremony.



35-150mm (132mm), F3.2, 1/160 sec., ISO 100



35-150mm (49mm), F2.2, 1/400 sec., ISO 320

I didn’t have time to do a whole session with the car, but I managed to grab a few quick images while they were climbing into the car to head to the reception.

5 Show the happy couple in their best light.

Regardless of who I’m photographing, I’m always looking for the most flattering lighting in that scene. I’m also always going to try to keep my camera at eyeline level with my couples so I’m not shooting up at chins or down on them. I want the photos to feel like the memories a loved one who attended the wedding would have.



35-150mm (35mm), F2, 1/3200 sec., ISO 320



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

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

PHOTOS: TAYLOR JACKSON

ABOUT: TAYLOR JACKSON



Taylor Jackson is a wedding photographer from Canada. He has photographed more than 1,000 weddings over the past 20 years. Taylor teaches at conferences and workshops around the world and also runs the largest YouTube channel for wedding photography.

Instagram:
@taylorjackson

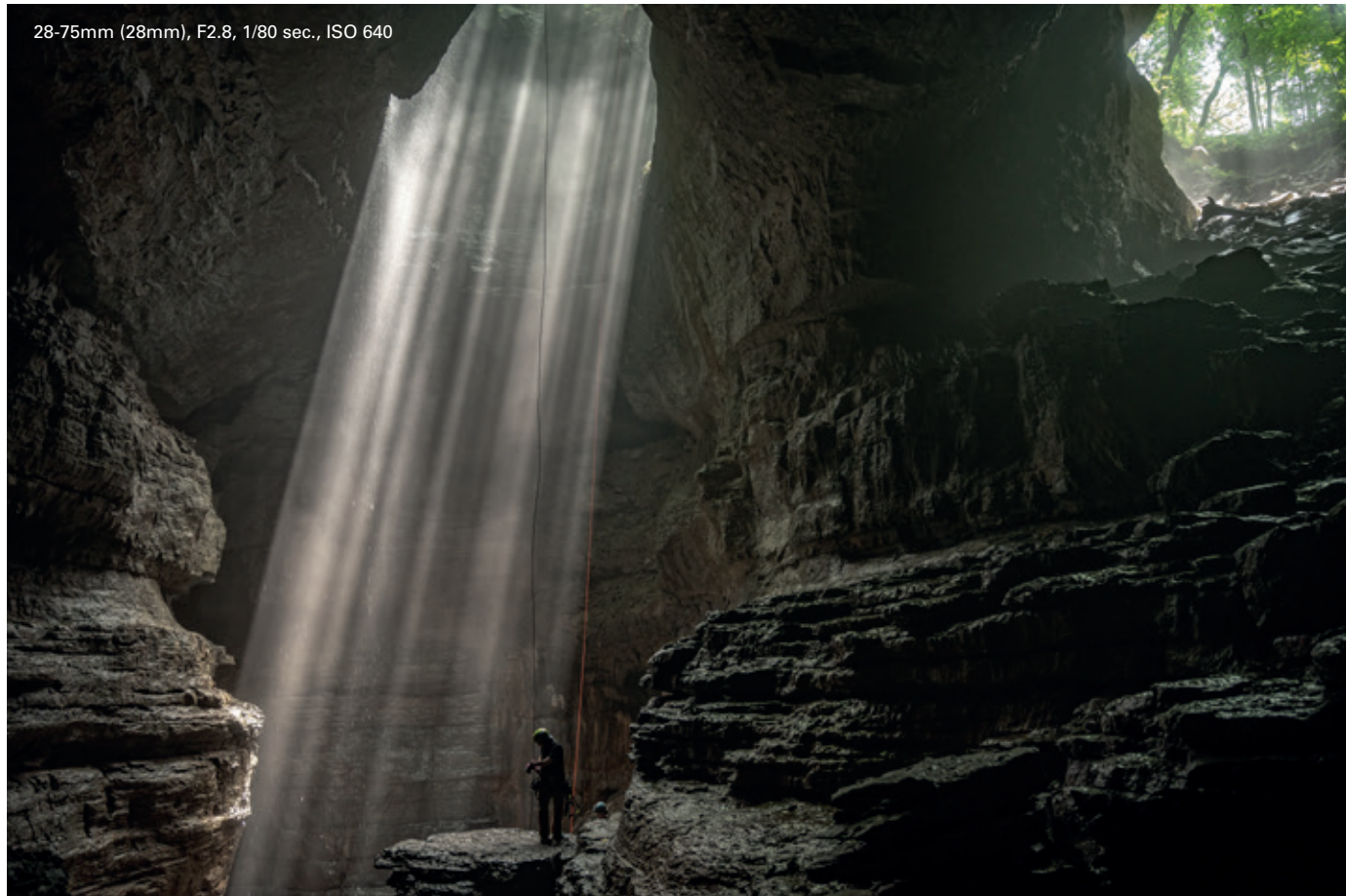
MY PROJECT

FROM CAVES TO COMETS

Matthew Smith's adventure photography reaches new heights (and depths) with his Tamron 17-28mm F2.8 and 28-75mm F2.8 G2 lenses.



28-75mm (28mm), F2.8, 1/80 sec., ISO 640



When I'm not managing a bike shop here in Huntsville, Alabama, I love to take adventure photos, and I've started to dabble in astrophotography as well. The Tamron 17-28mm F/2.8 Di III RXD ultra-wide-angle zoom and 28-75mm F/2.8 Di III VXD G2 standard zoom are integral to my workflow with my Sony mirrorless camera system.

The Tamron 28-75mm F2.8 lens is my go-to adventure lens. Its sharpness and versatility can't be beat, especially with such a compact design that allows me to easily take it anywhere. I use it to display

a sense of scale by backing up and using a human close to the object that I want the viewer to take in.

I tap into the 17-28mm F2.8 lens for astrophotography, caving, and hiking. It's tack-sharp, with the ability to take in plenty of light with its F2.8 maximum aperture. That, in addition to its weatherproof sealing and versatile focal range, make it ideal for caving to capture the expanse and native darkness of the underground world. I also appreciate its durability. In the caves here in Alabama, some of the parts I crawl through are dirty and gritty, and that lens still

performs as it should.

For hiking, I use the 17-28mm F2.8 to display prominence and sense of scale by focusing on the details of an object, spreading the object largely throughout the foreground while placing other relatable objects in the background. Using an aperture around F16, I love how sharp this lens displays the foreground, while creating a subtle, beautiful bokeh in the background.

Finding the best light, and shooting properly in that light, is key. Take the photo here of Stephens Gap, one of the most photographed caves in the US.

If you expose for that ray of light, you risk blowing out the mouth of the cave, so I shot the image underexposed, then pulled up the shadows and tamped down the highlights during the editing process. I also love how the light is hitting my subjects, with one of the ropes illuminated orange and the people in the frame appearing as half-silhouettes, with only the colors on top of their helmets illuminated.

One of the most important aspects of adventure photography for me is to convey a sense of place—and I'll often use the expressions of my subjects to do so. For images like the ones here of my co-worker in the cave, and my mom at the LeConte Lodge in Great Smoky Mountains National Park, I'll ask the person to pose for me, then take multiple photos of them until I capture a frame where they let their guard down. I discern this by the emotion on their face and sense of wonder in their eyes—that perfect shot where their face and eyes tell just as much about the atmosphere of the place as the rest of the photo does.

Nighttime photography also intrigues me. I enjoy experimenting with time-lapse photos, like I did here with the Apollo 50th anniversary sign on a Huntsville interstate, not far from our Space and Rocket Center. The tour bus that happened to drive by as I was shooting added some cool texture and layers to the image; I clicked the shutter button right as it stopped underneath the sign.

You also never know when you'll be treated to something unexpected. I'd headed up to the top of Mount LeConte to take photos of the sunset, not expecting any kind of celestial display, as it was a bit late in the season for the Milky Way. However, I'd heard that a comet might be passing through the sky that night, and sure enough, I was able to capture it. I used a headlamp to provide a little sidelight and shot for 15 minutes or so, before the clouds swooped in and covered the comet. It was awesome to witness with the naked eye, and I'm so glad I was able to capture it for others.



PROFILE: MATTHEW SMITH

Location: Huntsville, AL

Occupation: Bicycle Shop Manager

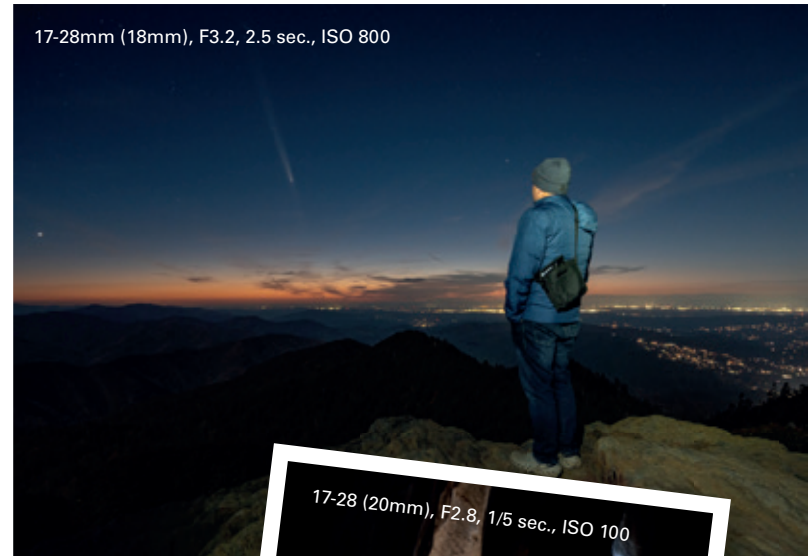
Photographic Specialty: Travel, Nature, and Wildlife Photography - Pursues atmosphere that conveys the spirit of the place that is photographed.

Passions: Mountains, Music, and Travel With My Wife

Favorite Lenses: 50-300mm F/4.5-6.3 Di III VC VXD (A069), 150-500mm F5-6.7 Di III VC VXD (A057), 90mm F/2.8 Di III VXD M1:1 (F072), 17-28mm F/2.8 Di III RXD (A046), 28-75mm F/2.8 Di III VXD G2 (A063), 35-150mm F/2-2.8 Di III VXD (A058)

28-75mm (75mm), F22, 15 sec., ISO 200

17-28mm (18mm), F3.2, 2.5 sec., ISO 800



17-28 (20mm), F2.8, 1/5 sec., ISO 100



28-75mm (28mm)
F5, 1/5 sec., ISO 4000



PARTING SHOT:



Paige Tingey
TAMRON 35-150mm F/2-2.8 Di III VXD
96mm, 1/320 sec, F/2.8, ISO 80

The Pause Between Rides

In the heart of Lahore—one of the most chaotic and electric cities I’ve ever experienced—this man sat still, waiting for his next ride. When I asked to take his photo, he lit up with excitement and pride, visibly honored that someone wanted to capture him. Sitting tall on his motor rickshaw, he gave me a moment of stillness amidst the motion. Using the Tamron 35-150mm F/2-2.8 Di III VXD, I was able to freeze that connection in a city that rarely slows down.

Instagram: @paige_tingey

CONTACT

MAGAZINE FEEDBACK

tamroneditor@tamron.com
#tamronamericasmagazine

CUSTOMER SERVICE

If you have any questions about our products or services, get in contact with us:

Telephone: 1-800-827-8880 / prompt 1

Email: custserv@tamron.com
Mon-Fri 8:45am – 5:00pm EST

REPAIRS

TAMRON products are manufactured with the greatest care and precision. However, should there be any damage to your lens, TAMRON Customer Service will be happy to assist you. All TAMRON lenses purchased through an authorized TAMRON Americas retailer in the USA and Canada are supported with our **6-Year Warranty**. You can find contact addresses and more detailed information on the warranty and the procedure for sending in the product and having it repaired in the Support section of our website:

www.tamron-americas.com/support



LEGAL NOTICE

Publisher: TAMRON Americas,
10 Austin Blvd, Commack, NY 11725

Editor: Stacie Errera

Writer: Jennifer Gidman

Staff: Jessica Kelly, Lisa Keller,
Damion Fearron, Kaitlyn Arnold

Contributors: Ken Hubbard,
André Costantini

Production and layout:
Stephen Reisig / Real Imagination

Printed by: Spectragraphic,
New England

Reprinting, reproduction in online services and on the internet, duplication onto storage media such as thumbdrive, CD-ROM, DVD-ROM etc. are only permitted with the advance written permission of the editorial staff. All information, prices, dimensions and colors are subject to correction

Copyright © 2025, TAMRON Americas



©Isuka Yakumo 28-75mm (38mm), F/2.8, 1/8000 sec, ISO 100

TAMRON's G2 Zooms: Incomparable Coverage for Every Moment!

TAMRON lenses deliver a superb fusion of performance and value, enabling today's cameras to perform at their peak, and are designed for remarkable optical performance.

28-75mm
F/2.8 Di III VXD G2



[Model A063] STANDARD ZOOM LENS
for Sony E-mount & Nikon Z mount

70-180mm
F/2.8 Di III VC VXD G2



[Model A065] TELEPHOTO ZOOM LENS
for Sony E-mount



www.tamron-americas.com

TAMRON

TAMRON

©Ardé Costantini 59mm, F/6.3, 1/4000, ISO 320



Choose the perfect Travel Zoom
for your next photo excursion

18-300mm **APS-C**
MIRRORLESS
F/3.5-6.3 Di III-A VC VXD

[model B061] ALL-IN-ONE ZOOM LENS
For Sony E-mount and FUJIFILM X-mount
Coming soon for **CANON RF** and **NIKON Z!**

28-200mm **FULL-FRAME**
MIRRORLESS
F/2.8-5.6 Di III RXD

[model A071] ALL-IN-ONE ZOOM LENS
For Sony E-mount

28-300mm **FULL-FRAME**
MIRRORLESS
F/4-7.1 Di III VC VXD

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

www.tamron-americas.com