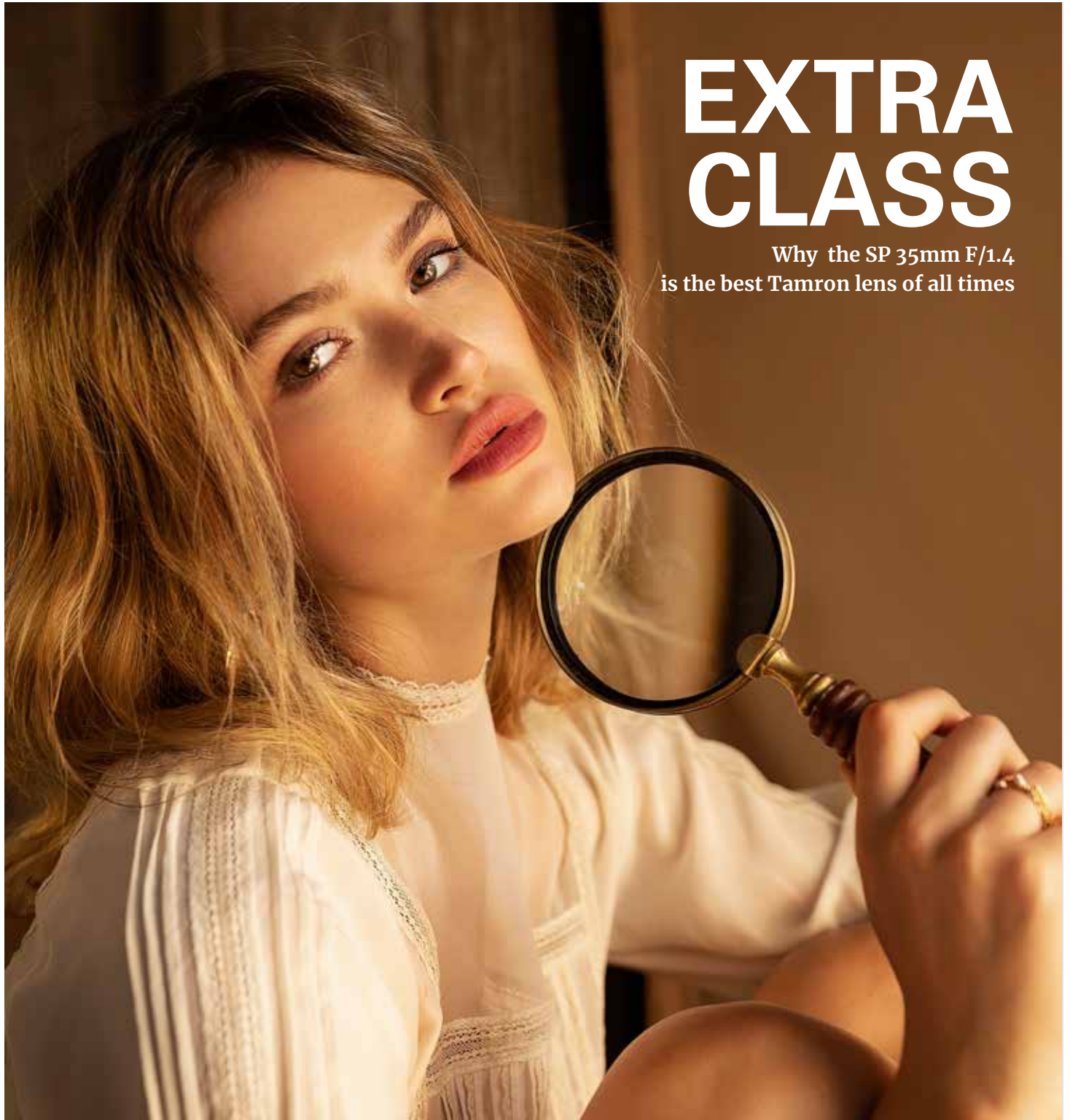


TAMRON

MAGAZIN

No. 10 - Winter 2019/2020
Nominal fee: 2.50 €



EXTRA CLASS

Why the SP 35mm F/1.4
is the best Tamron lens of all times

WIDE ANGLE TRIO

20mm, 24mm and 35mm F/2.8 three new
fixed focal lengths with E-mount

IDEAL FOR TRAVEL

17-35mm and 35-150mm F/2.8-4 two compact zoom
lenses for demanding users

HIGHLIGHT

IMPOSING ANGLE OF VIEW

Twenty millimetres first sounds unspectacular. But when it comes to camera lenses, 20mm are a guarantee for images that captivate the viewer. The large angle of view of 94 degrees sucks you right into the middle of this overwhelming volcanic landscape in northern Japan. On display are the nearly 1,500-meter-high cones of the Akan-Fuji and Me-Akan-Dake, which developed over 13,000 years ago and are idyllically reflected in the Onneto Lake.

Nature and wildlife photographer Eillie Shimizu took the image with the new 20mm F/2.8 Di III OSD M1: 2, one of Tamron's three new fixed focal lengths for Sony E-mount cameras. You can find out more about this trio of optics on the following pages.



20mm F/2.8 Di III OSD
NEW FROM JANUARY
2020

20 mm · 1/1600 sec. · f/2.8 · ISO 100



SP 35mm F/1.4 Di USD

PARADISIAC FASHION SHOOTING

When the Cologne-based photographer duo Sallyhateswing flies to Bali for a demanding job, the best is just good enough. In this case, the SP 35mm F/1.4 Di USD, Tamron's 40th Anniversary SP Series Masterpiece.



SP 35mm F/1.4 · 1/320 sec. · F/2.5 · ISO 250

Bali at the beginning of October, pleasant 30 degrees, lots of sun and tropical greenery. The conditions couldn't be better for professional photo shoots. The Cologne photographer duo Sallyhateswing, consisting of Sarah Schmid and Phil Johann, also thought this. The two traveled to the Indonesian island on behalf of two customers to take various fashion and jewellery shots in the paradisiac setting. Their destination is the small town of Ubud, the cultural

centre of Bali and a place particularly popular with yoga and meditation fans. The team is accordingly relaxed at work - despite the usual pressure of a photo production.

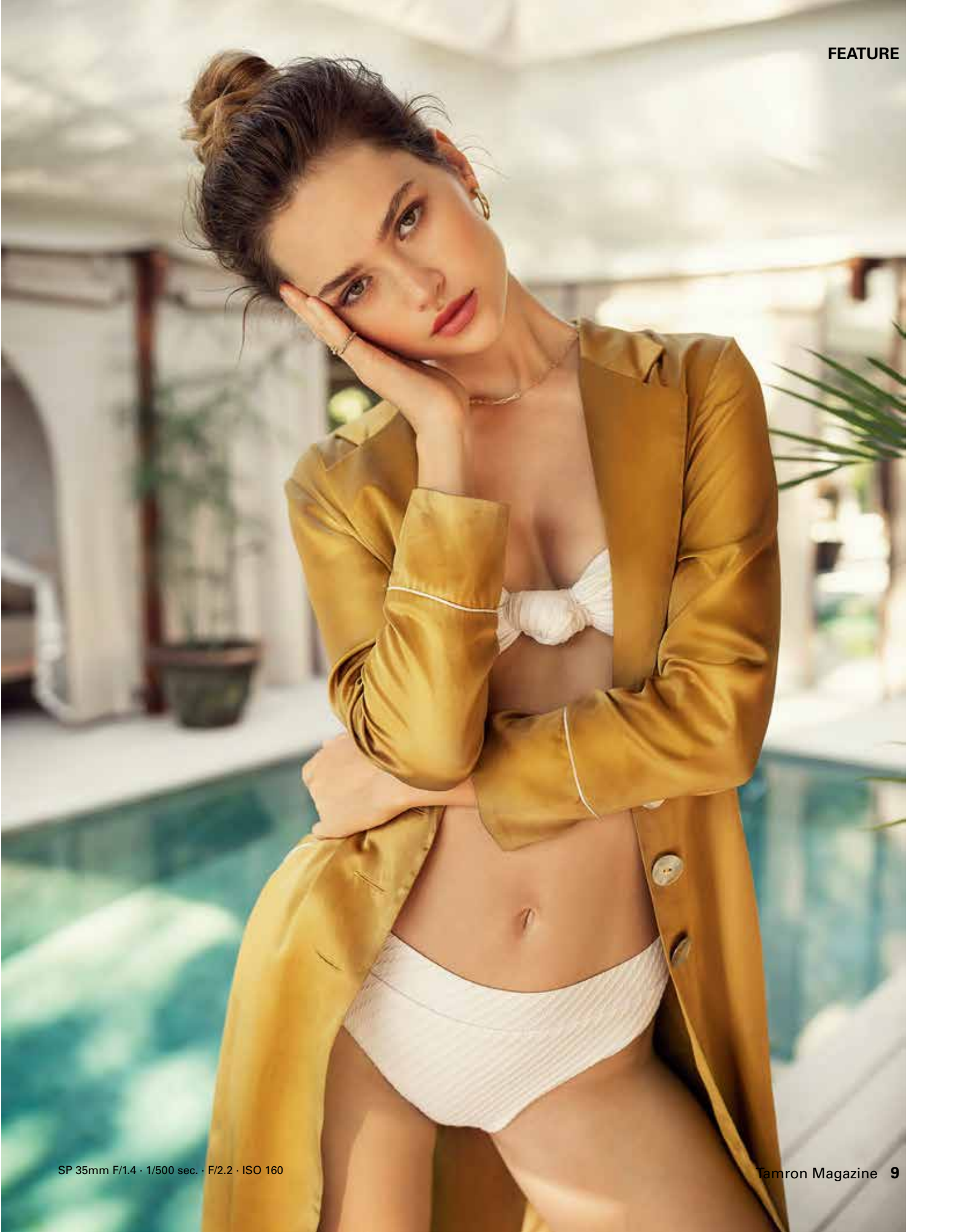
In addition to the location, the professional equipment used in the warm, humid heat also contributes to the relaxed atmosphere. The star in the photo bag of the "Sallys" is the new Tamron SP 35mm F/1.4 Di USD. The extremely fast



SP 35mm F/1.4 · 1/800 sec. · F/1.4 · ISO 100

The SP 35mm F/1.4 Di USD is the ultimate lens. It offers outstanding image quality with a very high resolution and attractive background blur. Like all models in the professional SP series, it is carefully sealed against moisture.







The fourteen lens elements of the SP 35mm F/1.4 are coated with the new BBAR-G2 (Broad-Band Anti-Reflection - Generation 2). It reduces stray light and reflections better than ever - and thus ensures high brilliance, for example when taking backlit photos.

Tamron has designed wide angle fixed focal length on the occasion of the SP series 40th anniversary, setting the highest standards: The engineers had set themselves the goal of developing the best lens in the company's history.

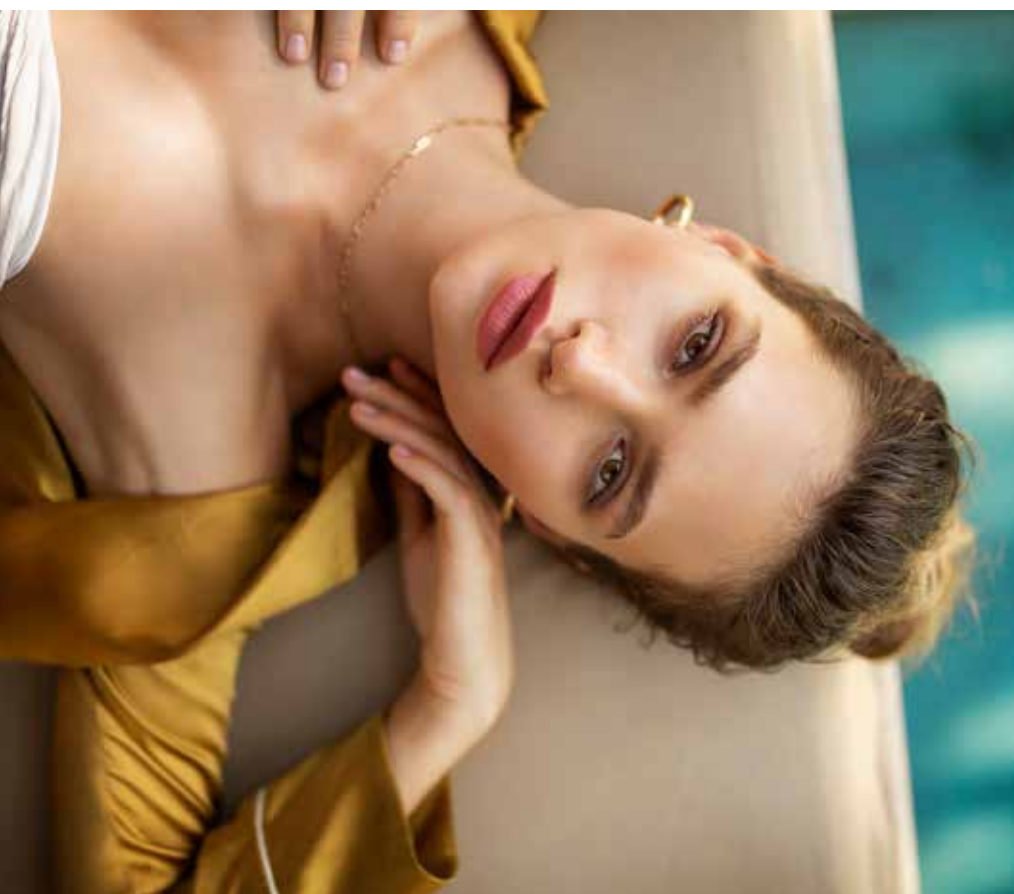
The ultimate lens

The expectations of photo professionals for image quality and functionality were correspondingly high - and they were not disappointed. "We were particularly impressed by the uncanny sharpness right up to the edges of the image, and I think you can see that in the photos," says Phil. In fact, the images are so crisp that you can see even the finest hairs on the skin when you zoom in. "The autofocus is also right on point with open aperture F/1.4, which enables very attractive sharpness-blur profiles," adds Sarah. "The release works as a very effective stylistic device, especially for portraits or close-ups excellent."

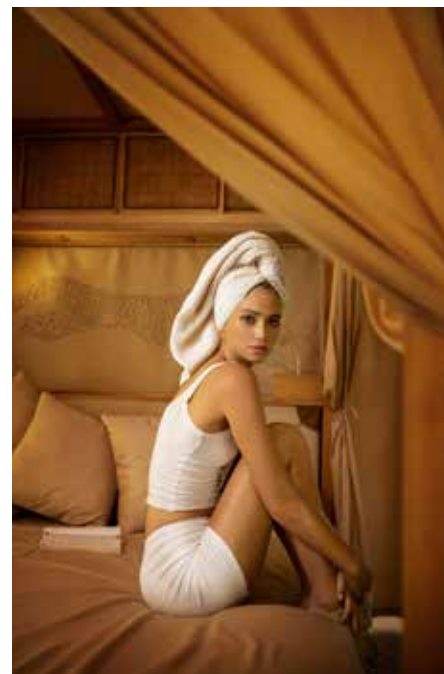
Compared to other wide angle lenses with the same focal length, the SP 35mm F/1.4 is the sharpest that they have used so far, according to the "Sallys". The more compact SP 35mm F/1.8 may be lighter, but it doesn't offer as much high quality glass: The higher weight (815 g) of the new F/1.4 is a direct result of the optical structure, which includes 14 elements in 10 groups, four lenses more than the F/1.8. The significantly more complex design eliminates all aberrations such as distortion and colour fringes. Optical special glasses, such as the four LD lenses (low dispersion) and three GM elements (glass moulded aspherical), play an important role.

MORE INFORMATION ABOUT THE LOCATION AT ESCAPENOMADE.COM

SP 35mm F/1.4 · 1/800 sec. · F/1.4 · ISO 100



SP 35mm F/1.4 · 1/800 sec. · F/1.4 · ISO 100



SP 35mm F/1.4 · 1/200 sec. · F/2.5 · ISO 400



SP 35mm F/1.4 · 1/200 sec. · F/2 · ISO 250

Excellent aperture resolution from the centre of the image to the corners is achieved with the F/1.4 aperture. The high image quality is also evident in the blurred image areas (bokeh).

Another technological milestone that has a positive impact on the image quality and sharpness performance of the SP 35mm F/1.4 is the new BBAR-G2 coating, with which all lenses are coated. It minimizes stray light and reflections better than ever.

For the "Sallys", new motifs have opened up with the very fast 35, and they now use the fixed focal length regularly for on-location shoots. For

THE SHARPNESS IS PHENOMENAL AND EVEN WITH THE F/1.4 APERTURE PRECISELY ON POINT.

lifestyle shots, the wide-angled look of the 35mm offers you more options for incorporating the surroundings into the image structure – without detracting from the main subject.

These advantages of the SP 35mm F/1.4 Di USD are also evident in the Bali images that were taken in a resort of "Escape Nomads". With the 35 series, the unique atmosphere in the luxury tents of the facility was captured naturally. "In the end, everyone was very happy with the results," said Sarah. "And the SP 35mm F/1.4 now has a permanent place in our photo backpack."

Sallyhateswing are Philipp Johann and Sarah Schmid. The creative photographer duo from Cologne has specialised in lifestyle and beauty photography and has been working with Tamron lenses for many years. www.sallyhateswing.com

THE PERFECT DUO

36 HOURS, 1 CITY, 2 LENSES

Martin Krolop travels to New York with just two compact zoom lenses, the 17-35mm and 35-150mm - without compromising image quality.

Both zoom lenses offer a sophisticated balance between high light intensity and compact design. They are the ideal companion for active DSLR photographers who do not want to do without high image quality on the go. They are available with Canon or Nikon connection.



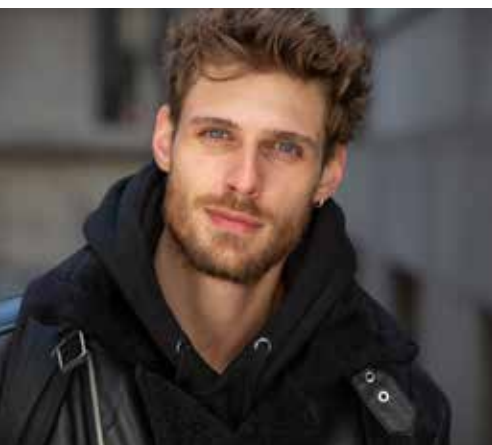
17-35mm at 35 mm · 2.5 sec. · F/8 · ISO 100



35-150mm at 73 mm · 25 sec. · F/8 · ISO 100



17-35mm at 17 mm · 1/4 sec. · F/4 · ISO 400



35-150mm at 105 mm · 1/200 sec. · F/4 · ISO 400

The best lens is the one you have with you. And the compact zoom duo of 17-35mm F/2.8-4 Di OSD and 35-150mm F/2.8-4 Di VC OSD is so light that you can take it anywhere. "From now on there are no excuses for the image quality," says Martin Krolop, professional photographer from Cologne. During a city trip to New York, he recently only had these two zoom lenses with him – and didn't miss anything. "Together they both only weigh around 1.25 kg. This makes them the best choice for anyone who wants to take high-quality images on trips or family trips."

Wide angle of view

The 17-35mm thereby covers the wide angle range, so it is ideal for architecture and nature shots with a nice depth. With this, for example, the foreground can be brought into play in a landscape panorama, so that the viewer has the feeling

that he is standing in the middle of the photographed scenery. This impression is supported by the large depth of field, which the wide angle allows: With a small aperture (e.g. F/16) everything can be reproduced clearly from front to back, every detail remains recognizable.

Harmonic bokeh

Portraits are just the opposite: Here, the background should blur in the most harmonious blur possible. This is exactly the strength of the 35-150mm, the zoom of which ranges from moderate wide angle to telephoto and includes all common portrait focal lengths: 35mm for full body shots with surroundings, 85mm for classic shoulder portraits and 150mm for expressive close-ups. The large F/4 aperture provides a wonderfully soft background (bokeh effect) at this focal length, while the integrated VC stabilizer enables crisp images even in poor light.



Two zoom lenses, an enormous focal length range: 17-35mm and 35-150mm are the clever combination for sophisticated travel and reporting photography. The 35-150 is also suitable for portraits.

PHOTOS: MARTIN KROLOP



FASCINATION WIDE ANGLE

Wide angle of view, large depth of field, strong depth effect - with the new wide angle lenses from Tamron, impressive images can be taken. Here are our tips on perspective and composition.



The images for this article were taken with the new super wide angle lenses 20mm F/2.8 Di III OSD and 24mm F/2.8 Di III OSD. The 35mm F/2.8 Di III OSD is also available.





24mm · 1/250 sec. · f/8 · ISO 640

With a wide angle lens, you get a lot in the image even from a short distance. The compact 24mm F/2.8 Di III OSD is therefore ideal for street photography.

There is probably nothing that annoys photographers more than a lens with which they cannot depict the entire scene. The solution is a wide angle. While the motif can be enlarged with a telephoto lens, the wide angle does the opposite: If you look through it, objects and people look smaller. It seems that the distance between the camera and the object has increased. This is of course not the case, but rather an optical effect. The advantage: Even from a short distance, you get a lot in the image.

The shorter the focal length, the wider the angle of view. Thereby "wide angle" are lenses with a focal length between 15mm and 30mm (analogous to the small format). They offer a diagonal angle of view between 100° and 60°, which makes them particularly suitable for taking photos indoors or large objects that cannot be fully reproduced with a normal focal length. Apart from the larger picture angle, wide angle lenses also offer an expanded depth of field. This is useful if you

want to capture both close and distant objects in the image (e.g. in landscape photography) or estimate the distance to the main motif (e.g. for snapshots). In addition



24mm · 30 sec. · f/10 · ISO 50

PHOTO TIPS:
STREET PHOTOGRAPHY

- 1 **Pay attention to the lines!** Select the vanishing point with consideration. Oblique lines should draw the viewer into the image.
- 2 **Hold the camera straight!** This way you avoid distortions. Or deliberately tilt the camera and use the lines to increase the image effect.
- 3 **Emphasise the foreground!** Choose a deep camera viewpoint to highlight close details.
- 4 **Avoid people at the edge of the image!** The further the person is away from the centre of the image, the greater the risk of unsightly distortion.
- 5 **Great depth of field!** For snapshots, choose a small aperture for the largest possible focus from close to far.



24mm · 1.6 sec. · f/5 · ISO 50

"WIDE ANGLE LENSES ARE PARTICULARLY SUITABLE FOR STREET AND LANDSCAPE PHOTOGRAPHY."



THE PHOTOGRAPHER:
KLAUS WOHLMANN

The artist and photographer from the Rhineland has made a name for himself in many areas in recent years. His great passion is travelling to distant countries. His repertoire also includes event, sports, food, people and corporate photography. Klaus is also in demand as an author and speaker, for example at workshops within the framework of the Tamron Academy.

www.klauswohlmann.com



24mm · 1/20 sec. · f/4.5 · ISO 400

PHOTOS: KLAUS WOHLMANN



**THE PHOTOGRAPHER:
ALEXANDER AHRENHOLD**

In addition to his job as a forester, Alex has discovered photography as another way to get closer to nature. He loves to observe things outside that are hidden from most people. His favourite motifs are deer and foxes, with which he already spends a lot of time professionally.



20mm · 30 sec. · f/13 · ISO 50



20mm · 30 sec. · f/16 · ISO 100

wide angle lenses are ideal to manipulate the image elements. For example, persons or objects close to the camera tower over their surroundings. This effect is reinforced by the generally short near distance of wide angle lenses; with the new 24mm F/2.8 Di III OSD you can zoom up to twelve centimetres close to the motif.

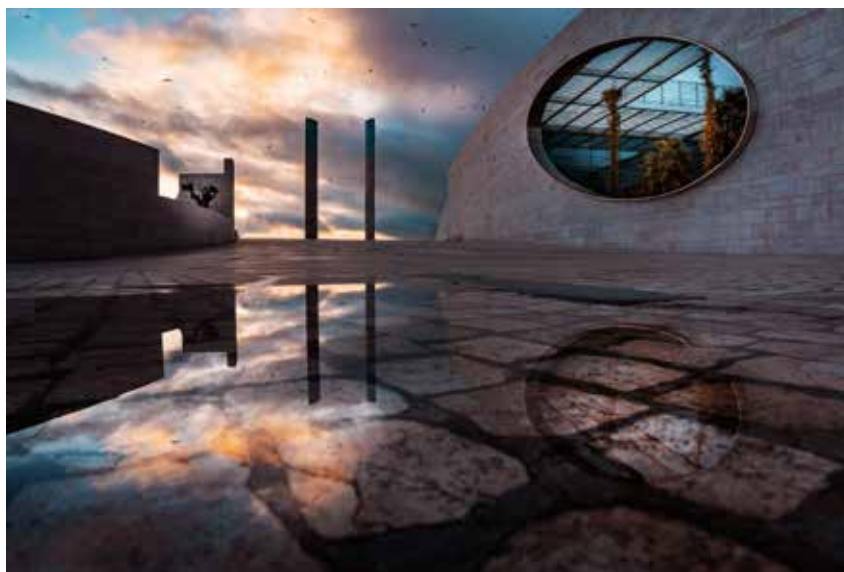
The approximation leads to an exaggerated gradation of the size relationships, which in turn has a pronounced depth effect. The almost three-dimensional image effect gives the viewer an impression that he is in the middle of the depicted scenery. With extreme perspectives (e.g., bird's or frog's perspective), this effect can be used for deliberate distortion: Wide angle images of people with huge heads and tiny bodies seem like a

caricature. This effect is particularly strong at very short focal lengths, such as the new super-wide angle lens 20mm F/2.8 Di III OXD.

Incidentally, the fixed focal length of Tamron's new wide angle lenses – in addition to the more compact size – has a decisive advantage over a zoom: Since the optical design is based on a single focal length, typical aberrations such as vignetting and distortion can be corrected as best as possible. In terms of image quality, the three new Tamron wide angle lenses are therefore virtually unbeatable.

PHOTO TIPS: LANDSCAPE PHOTOGRAPHY

- 1 **Include the foreground!** A close object serves as a visual anchor and enhances the depth effect.
- 2 **Sky or ground!** Decide according the more interesting image structure. Watch out for reflections in the ground and the clouds in the sky.
- 3 **Try the portrait format!** An extraordinary composition makes the image more exciting.
- 4 **Use a grey gradient filter!** The lens attachment ensures that the sky does not appear too bright in the picture.



20mm · 1/100 sec. · f/9 · ISO 100



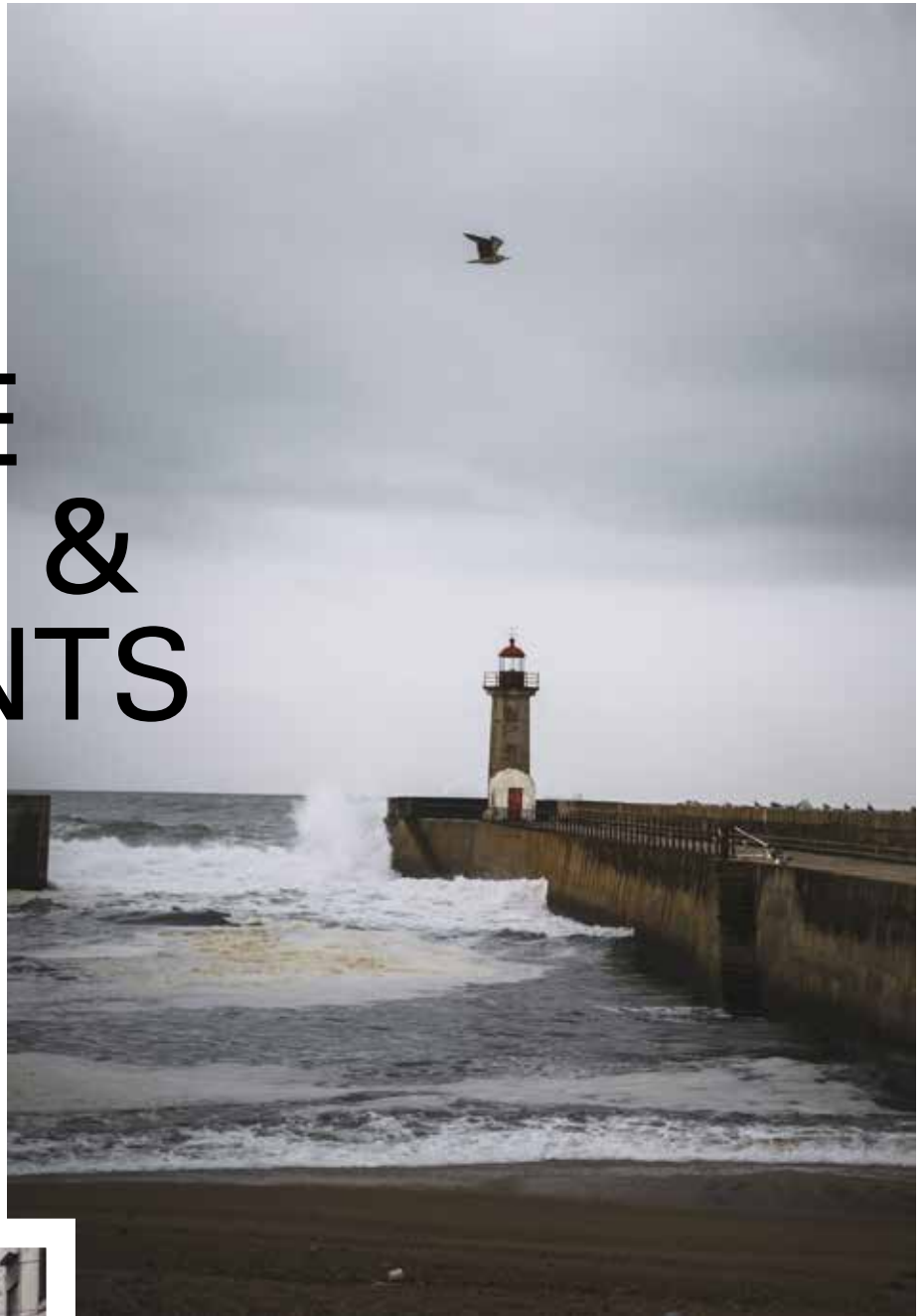
20mm · 1.6 sec. · f/16 · ISO 50

ON THE ROAD

Stella Hack likes to travel and likes to share her impressions with others. The Berliner thereby counts on the flexibility of the fast 28-75mm F/2.8 Di III RXD.

UNIQUE PLACES & MOMENTS

Lines, shapes, contrasts - when Stella Hack comes to a new city, she arranges the lively chaos in the streets with a practised eye. "I am a fan of symmetry and strong lines," explains the Berliner about her approach to photography. The focus is on the architecture of the buildings, the dialogue between the buildings and their surroundings and the lighting moods. She took the photos with the fast standard



28-75mm at 75 mm · 1/640 sec. · F/2.8 · ISO 100



28-75mm at 75 mm · 1/80 sec. · F/2.8 · ISO 125



ABOUT: STELLA HACK

Stella Hack (30) lives in Berlin when she is not travelling. Since her childhood, she captures her experiences and impressions with the camera, and she loves sharing her stories and images with others. Her focus is on urban architecture and street photography. The images on this page were taken with the 28-75mm F/2.8 Di III RXD and a Sony-DSLM.

www.stellahack.com





28-75mm at 29 mm · 1/60 sec. · F/2.8 · ISO 400



28-75mm at 75 mm · 1/640 sec. · F/2.8 · ISO 100



28-75mm at 75 mm · 1/2500 sec. · F/2.8 · ISO 100

"EVER SINCE I STARTED TAKING PHOTOS, I'VE BEEN PAYING MUCH MORE ATTENTION TO WHAT'S GOING ON AROUND ME."

Tamron 28-75mm F/2.8 Di III RXD zoom lens for Sony Alpha cameras with a full-frame sensor.

"In order to stay as flexible as possible while travelling, I mostly use zoom lenses. The versatility and flexibility characterise the 28-75mm," says Stella. "I can use it to photograph architecture and street scenes without necessarily having to change the lens. For me, the fast standard zoom is also the perfect compromise between image quality and weight."

The desire to share her impressions and perspectives with others has brought Stella to photography," explains the 30-year-old, who earns her money in digital marketing in the IT industry and also takes photos as a freelancer. "Since taking pictures, I have gained a very

different view of my environment," says Stella.

"And I perceive the events around me much more attentively than before. This means that I experience the places and the events much more intensely than without a camera."

This perception and the close inspection are also reflected in Stella's photos. The perspective has been carefully chosen, the composition carefully composed. Although her motives are static, the photographer is always concerned with the uniqueness of the moment. "An interesting perspective can later be photographed in exactly the same way again, but the fleeting, special light conditions or interesting situations, can make a photo to an exceptional snapshot, which creates a special attraction."



Photographer: Lisa Grundmann
Lens: SP 70-200mm F/2.8 Di VC USD G2

We think: "The sliding stop is one of the most spectacular manoeuvres in Western riding. The dynamics and power of movement are captured at exactly the right moment here. The long focal length and the short shutter speed emphasise the perfect interaction between humans and animals."

READER GALLERY

In every issue of Tamron magazine we present pictures of our readers worth seeing.

Do you find that great photos look so much better in print? Do you want to see your image in Tamron Magazine? Then send us your best Tamron shots now! The only requirement is that the image was taken with a Tamron lens.

The editorial staff will comment on a selection of the best submissions in each issue. Simply upload your photo with a brief description of the content and the story of its creation to the following Tamron website:

www.magazin.tamron-fotorallye.de



▲
Photographer: Dietmar Jeschke
Lens: SP 150-600mm F/5-6.3 Di VC USD G2

We think: "The photographer did not catch turtle doves, but two grey parrots in love while cuddling. The yellow eye and the strong contrast between light and dark make the image an eye-catcher, the blur and the narrow detail give it something mysterious."



▲
Photographer: Rüdiger Hilfenhaus
Lens: 28-75mm F/2.8 Di III RXD

We think: "Staged portraits, in which the surroundings play a minor role, have their own special charm. In this case, the main character has also dressed up, inspired by historical models from the 1920s. The result is a lost-place portrait in desaturated colours that invites you on a stylish journey through time."

▼
Photographer: Tim Quednau
Lens: SP 90mm F/2.8 Di VC USD 1:1 Macro

We think: "A bluebottle can also give a beautiful silhouette and be the "icing" on the image. Here you can see the otherwise perceived as annoying flight acrobat sitting on a lovely flower in a completely new light. Discovered and photographed in prone position, without a tripod in a Cologne city park."



"MY MAIN TOOLS: ONE FINGER, ONE EYE AND TWO LEGS."

Henri Cartier-Bresson (1908–2004), photographer

▶
Photographer: Jasmin Hirzbauer
Lens: SP 35mm F/1.8 Di VC USD

We think: "As if the black and white spotted protagonist in this image were not already photogenic enough, the photographer also shot him in front of a cool, autumnal mountain backdrop, which is additionally beautifully reflected in the lake. All in all, the result is a photo like a painting, with which not only the proud dog owner likes to decorate her four walls."





▲ **Photographer:** Miriam Fauler
Lens: SP 70-200mm F/2.8 Di VC USD G2

We think: "Children, children! Little Leo had no smile left for the photographer during the entire shoot. So she had to catch one of the little moments in between. This was one of them: dreamy, self-contained and very authentic."



*"NOT WHAT WE SEE, BUT HOW WE SEE
DETERMINES THE VALUE OF WHAT IS
SEEN."*

Blaise Pascal (1623–1662), Mathematician

▲ **Photographer:**
Alexander Moisi
Lens:
17-28mm F/2.8 Di III RXD

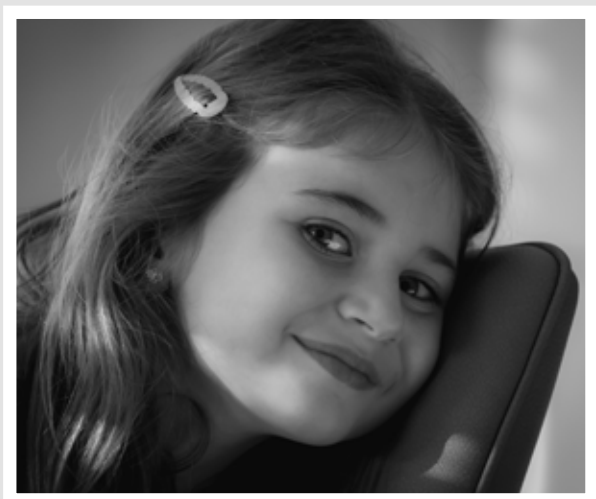
We think: "Symmetry and harmony go hand in hand here - an intrinsically banal motif set elegantly in the image by the photographer."





Photographer: Bart Zeegers
Lens: SP 70-200mm F/2.8 Di VC USD G2

We think: "The photo of a loved person is more than his pure image. The familiar look, the smile, the play of light and shadow - at this enchanting moment, the photographer (and father) will like to think back on for the rest of his life."



Photographer: Jannis Böttcher
Lens: 17-28mm F/2.8 Di III RXD

We think: "Another lighthouse, but more of a turret this time and not at the golden hour as above, but at the blue hour. The time immediately after sunset during twilight is ideal for atmospheric long exposures. The image was taken on the Costa Brava in northern Spain."



Photographer: Daniela Hartelt
Lens: SP 70-200mm F/2.8 Di VC USD G2

We think: "When big feelings are involved, things can get a little cheesy. Wrapped in soft bokeh cotton, the sweet four-legged friend poses heart-warming in the midst of purple and white crocus blooms."



Photographer: Bastian Klein
Lens: 28-75mm F/2.8 Di III RXD

We think: "Luck is with the capable. This applies to this motif. The photographer went on a trip to the Westerhever lighthouse in the hope of a beautiful sunset - and was not disappointed. A narrow path led straight to the lighthouse and leads directly into the blazing light. The deep perspective ensures a simple, yet very attractive composition."

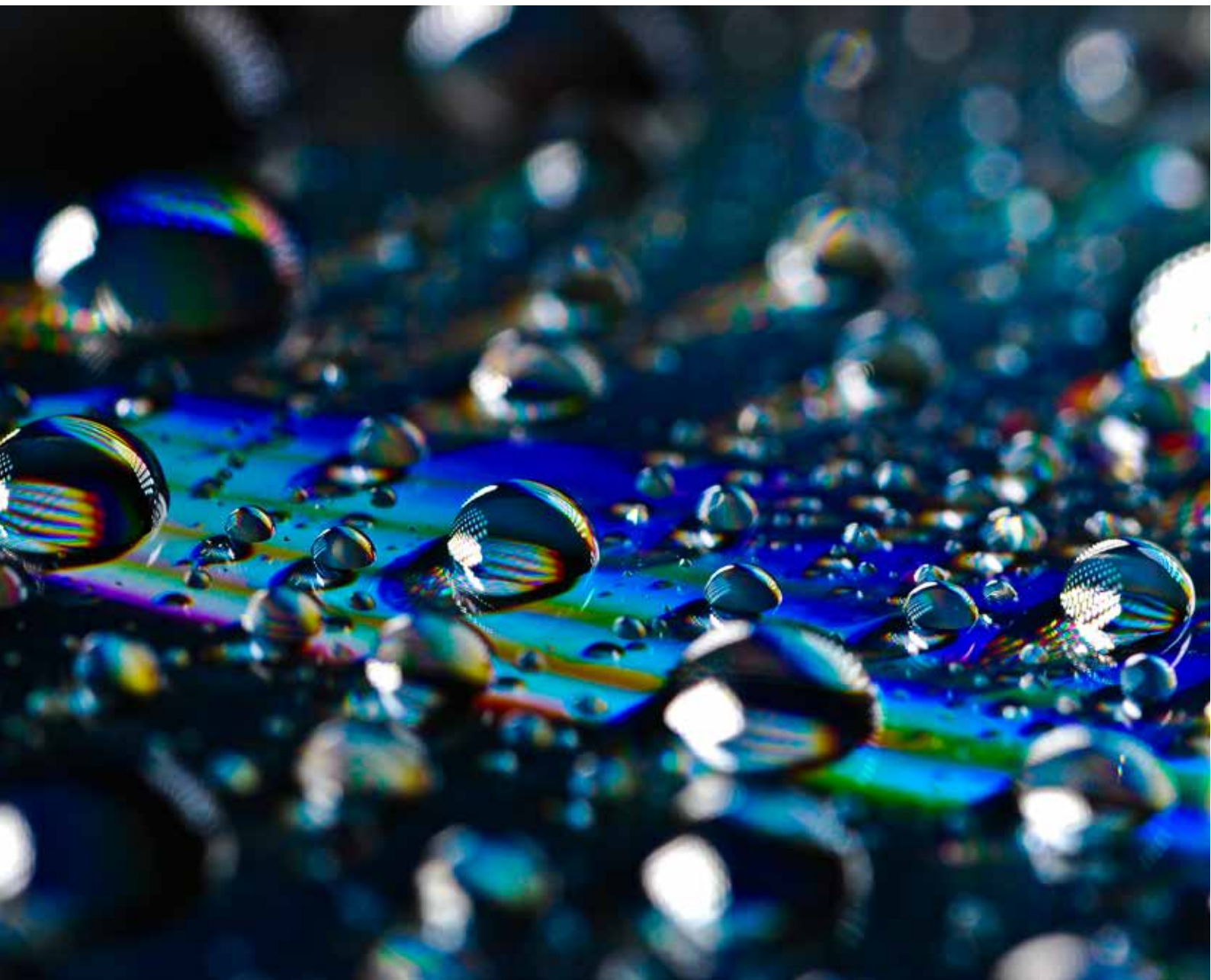




MY PROJECT

GLOWING MACROS

Thomas Nühren works in Tamron's export department. Since childhood, photography has been his passion. He particularly enjoys staging the little things in life in a spectacular way.



With almost four decades of photo experience, Thomas has already got to know many generations of lenses and cameras. He also remembers the transition from darkroom to digital photography very well. "A lot has changed over time, but a lot has stayed the same," he says. "The magic triangle, the combination of aperture, time and ISO, is still essential for a good photo. Likewise, the choice of perspective, focal length, image section and the right light."

Thomas photographs very versatile and ventures again and again to new topics - from portraits over landscapes to macro. "The nice thing about photography is that you can freely choose every day what to photograph. I always want to learn and develop."

Thomas prefers to work with the smallest possible equipment. Depending on the subject, he prefers fast fixed focal lengths or a travel zoom. Lighting is more important to him than the camera model, which is why he often uses flash units with various light shapers. "I like to keep control of the end result, and with the help of the light former, images away from the mainstream succeed." It comes as no surprise that Thomas is also very creative when lighting. He uses LEDs or even car headlights to skilfully stage a motif. There is only one rule for him when taking photos: "The main thing is that the photo will be good."

With his images, the Tamron employee has been successful in photo competitions for many years. His secret of success: "Never send the same as others. Stand out from the mainstream!"

PROFILE: THOMAS NÜHNEN

Born: 1962

Residence: Troisdorf

Profession: Export Sales

Employer: Tamron Europe GmbH

Photography: Still Life, portrait, travel

Passion: Art, travel, photography, sports

Favourite lenses: SP 90mm F/2.8 Makro, SP 45mm F/1.8, SP 24-70mm F/2.8 G2



PHOTOS: THOMAS NÜHNEN

SP 90mm · 1/10 s · F/11 · ISO 100



SP 90mm · 1/15 s · F/5.6 · ISO 200



SP 90mm · 1/60 s · F/5.6 · ISO 200

The light does it: For macro shots, Thomas Nühren likes to use LED lights to set targeted lighting accents.



SP 45 mm · 1/160s · F/5.6 · ISO 200



SP 90mm · 4 s · F/10 · ISO 200