

TAMRON

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THE NEXT LEVEL

With the 28-200mm F/2.8-5.6 Di III RXD you will experience a new feeling of photographic freedom

FAVOURITE LENSES

Why professionals prefer to take photos with fast fixed focal lengths

ONE FOR ALL:

The 24-70mm F/2.8 Di VC USD G2 is the all-purpose tool for demanding users

Mirror, mirror ...

Who knows what the lady is thinking about right now. We are sure that the photographer (also) thinks about the lens he is looking through. After all, it is the first time that Maxim Guselnikov has been working extensively with the new 70-180mm F/2.8 Di III VXD. His verdict: "The telephoto zoom lens is surprisingly compact and light. When you pick it up for the first time, you don't want to believe that it is really capable of delivering professional picture quality. But then you look at the pictures, which are extremely sharp and rich in detail. And now it is clear: That's the future!"



70-180 mm F/2.8 Di III VXD



28-200mm F/2.8-5.6 Di III RXD

START INTO THE NEXT LEVEL

The first travel zoom with maximum aperture F/2.8 in wide angle? Tamron professional Philip Ruopp was amazed at the performance of the compact lens: "The 28-200mm is so good that I can use it to photograph many of my outdoor jobs."



28-200mm F/2.8-5.6 at 28 mm · 1/60 sec. · F/3.5 · ISO 1600



28-200mm F/2.8-5.6 at 28 mm · 1/200 sec. · F/2.8 · ISO 200

Early in the morning everything is wet. It rained during the night. But now the rising sun is driving the last wisps of fog over the lake. A scrutinizing look at the sky. Will the weather hold out? Philip Ruopp doesn't get flustered by the gloomy prospects. As an outdoor photographer, he can definitely take advantage of adverse weather conditions. "The mood is unique on rainy days. And when the sun finally comes out, I'm in my element

photographically", he says. "Sunbeams that break through clouds, sparkling water drops and puddles in which the landscape is reflected are always appealing to photographers." Seen in this light, the circumstances are perfect when Philip sets off on his first tour with the new 28-200mm F/2.8-5.6. His goal: the imposing alpine backdrop near the Bavarian-Austrian border. He actually wanted to go to La Palma, the Canary Islands. But the corona lockdown ruined his plans.

For Philip, who has been working mainly with mirrorless system cameras from Sony for over a year, the weatherproof 28-200mm F/2.8-5.6 Di III RXD is an interesting addition. "I usually take along three lenses on my tours: the 17-28mm F/2.8, the 28-75mm F/2.8 and the 70-180mm F/2.8. This trio weighs just under 1.8 kilogrammes, making it ideal for outdoor shootings", he explains.

Whether extreme close-ups or atmospheric motif scenes - the 28-200mm F/2.8-5.6 impresses with high picture quality, natural depth and a beautiful bokeh.

ON THE ROAD



Technical specifications
28-200mm F/2.8-5.6 Di III RXD
Focal length: 28-200 mm
Speed: F/2.8-5.6
Minimum object distance: 19 cm
Max. magnification: 1:3.1
Elements/groups: 18/14
Filter diameter: 67 mm
Length: 117 mm
Weight: 575 g

"Nevertheless, there are tours on which we often have to walk for hours through rough terrain. In the end, every gramme counts - and the prospect of only having to take two lenses with you is extremely attractive in such situations."

Admittedly, until recently, Philip would not have thought of using a "travel zoom" for his professional assignments. A few years ago, however, he travelled privately to New York with the Tamron 18-400mm F/3.5-6.3 Di II VC HLD and was enthusiastic about the picture results. "Of course the quality was not comparable to the professional lenses that I normally use", explains Philip. "I was all the more surprised that the new travel zoom for the mirrorless full-frame cameras from Sony is even better. The end result is so good that I could use it to photograph 85 percent of my outdoor assignments. My customers wouldn't be able to tell the difference."

Beautiful bokeh

Which quality features of the 28-200mm F/2.8-5.6 are decisive for this evaluation? "First of all, the fact that we are talking about a full-frame lens with an aperture of F/2.8. A nice exposure is therefore almost guaranteed. Even at 28 mm, the main motif can be shown crisp and clear against a beautifully blurred background."



28-200mm F/2.8-5.6 at 28 mm · 1/5 sec. · F/10 · ISO 100



28-200mm F/2.8-5.6 at 28 mm · 1/320 sec. · F/2.8 · ISO 200

"THE SHARPNESS IS OUTSTANDING EVEN WITH THE APERTURE OPEN. THE FINEST DETAILS ARE VISIBLE IN THE PICTURE."

Philip was particularly fascinated by the butter-soft bokeh. "The seven rounded aperture blades create beautiful blur points."

Ultimately, according to Philip, the decisive factor when choosing a lens is the picture quality for a professional like him. "If the pictures lack micro contrast and precisely drawn details, a lens is of course not suitable for professional

use," he explains. "With the 28-200mm F/2.8-5.6, however, the resolution is outstanding even with the aperture open. In the 200mm telephoto picture of the young duck, for example, the finest details of the down feathers can be seen when the aperture is set to maximum when zooming in. I can hardly expect more from a lens."



PERSONAL DETAILS: PHILIP RUOPP

Philip Ruopp (*1982) from Laichlingen works as a sports and advertising photographer and usually travels around the world for his assignments - be it for a mountain bike shooting in Vietnam or for landscape shots in Israel. His customers include well-known automotive manufacturers as well as sports magazines and international bicycle accessories specialists. www.vg-mediastudio.de

High contrasts and backlight are no problem for the compact lens. Several special lenses, including LD and XLD elements, guarantee an impressive picture quality even with difficult motifs.



200 mm · 1/320 sec. · f/5.6 · ISO 400



200 mm · 1/250 sec. · f/5.6 · ISO 400

35 MILLIMETRES TO FALL IN LOVE WITH

Star without airs and graces - the top lens SP 35mm F/1.4 Di USD proves its unique qualities in professional use.

Technical specifications
SP 35mm F/1.4 Di USD

Focal length: 35 mm
Speed: F/1.4
Minimum object distance: 30 cm
Max. magnification: 1:5
Elements/groups: 14/10
Filter diameter: 72 mm
Length: 104.8 mm
Weight: 815 g



SP 35mm F/1.4 · 1/1000 sec. · F/1.4 · ISO 100

SALLYHATESWING "PERFECT FOR STORYTELLING"

During the corona crisis, we reach Sallyhateswing in their studio in Cologne. This is extraordinary, because Philipp Johann and Sarah Schmid are usually on the road a lot and often. The photographer couple regularly flies around the world on customer orders. Always in their luggage: the fast Tamron SP lenses. Depending on the order, they mainly rely on the zoom classics, but increasingly also on the high-quality fixed focal lengths.

Shortly before the lockdown, they were in South Africa, where several lifestyle shootings were on the agenda. "Among others, an open track was created there that we shot almost entirely with the SP 35mm F/1.4 Di USD. The fast fixed focal length is developing more and more into our go-to lens for shootings in a coverage style", says Phil.

Why is that? "First of all, the picture quality is outstanding, the resolution performance is really phenomenal. Second, the angle of view of 63 degrees is perfect for lifestyle shots, the relationship between proximity and distance appears very natural. And third, with an open aperture, a wonderful exposure of the model is achieved without the background becoming completely blurred. Ideal to include the special atmosphere of a location in the picture."

One story, one look

A fourth point is the fixed focal length, which virtually guarantees a uniform imagery. "When it comes to visual storytelling, the central theme is that the pictures have to fit together", explains Sarah. "A fixed focal length is ideal, because with the fixed angle of view, the shooting distance and the proportions remain the same. To show closeness or distance, I move closer or further away. In this way, the observer feels as if he is part of the action himself. Exactly this effect is desired in a lifestyle shooting."



SP 35mm F/1.4 · 1/320 sec. · F/2.2 · ISO 100



SP 35mm F/1.4 · 1/1000 sec. · F/4.5 · ISO 125



SP 35mm F/1.4 · 1/400 sec. · F/4 · ISO 125

Storytelling plays an important role in lifestyle and fashion shootings. The more authentic the pictures look, the more believable appears the story. Sallyhateswing therefore rely on a dynamic coverage look: The camera, that is, the observer, is right in the middle and very close to the action. This effect can be achieved particularly well with a wide angle like the SP 35mm F/1.4, as perspective and depth look very natural. Another advantage: The fixed focal length is equally suitable for scenes and portraits - and thus ensures a consistent look.



OLIVER GÜTH: "BEST POSSIBLE PICTURE QUALITY"

A few months ago, professional photographer Oliver Güth was in the USA for a client and used a day off in San Francisco for an extraordinary shooting in a divine retro setting. Taken along: the SP 35mm F/1.4 Di USD.

The location was more or less a stroke of luck, says Oliver, who didn't know the city at all: "I met the model, Christiane, on Facebook and told her about my idea. She lives in San Francisco and suggested they stop at Lori's diner for taking photos. The owners did not object." He also got permission because he only worked with minimal equipment so that the other guests didn't feel disturbed by the shooting in the restaurant. "For classic lifestyle shootings, I prefer fixed focal lengths. You just take pictures of other things with it and I find it easier to take good pictures with it", says Oliver. "A zoom allows me to change the focal length in next to no time. With the new angle of view, the picture section also changes, so I can get closer or further away without moving. As is known, with the fixed focal length I zoom 'with my feet', which also motivates me to constantly reconsider my perspective."

Oliver is convinced that the fixed focal length simplifies and slows down the shooting process. "It reduces my options and gives me more clarity about what my job as a photographer is actually about: the composition of the picture." Oliver consciously decides on a focal length because he wants to achieve a certain picture effect. "I only change the focal length if I have good reasons to do so. With a fixed focal length on the camera, I automatically think more about what I want to express with the picture before the shutter release.



SP 35mm F/1.4 · 1/160 sec. · F/1.8 · ISO 400

"FIXED FOCAL LENGTHS SLOW DOWN THE SHOOTING PROCESS. I FIND BETTER PERSPECTIVES AND CAN MAKE THE COMPOSITION CLEARER."



SP 35mm F/1.4 · 1/160 sec. · F/1.8 · ISO 500

A lifestyle shooting is about the mood of a location. In addition to the setting, the light and the colours play an important role. As Oliver wanted to imitate the look of the seventies, this wasn't about perfect skin tones. Rather, he aimed to authentically reproduce the artificial light from the colourful neon tubes and the pastel colours of the walls. The result is impressive.



SP 35mm F/1.4 · 1/80 sec. · F/2.2 · ISO 800



SP 35mm F/1.4 · 1/80 sec. · F/2 · ISO 800

PHOTOS: OLIVER GÜTH

ACTION!

IN THE CENTRE OF THE HURRICANE

Weather photographer Bastian Werner ventures over stormy seas in a helicopter - with the SP 24-70mm F/2.8 Di VC USD G2.

The stronger the wind, the more I am in my element. I recently used a hurricane warning for the French Atlantic coast for a particularly adventurous photo trip: During the storm, I flew out to sea in a helicopter. My goal: the lighthouses that warn ships of shallows and rock formations in the middle of the storm-lashed sea.

When the eternal night at the North Pole starts in autumn and the Arctic cools far below zero, the high season for low pressure areas starts in Europe. Powerful storms form on the Atlantic where warm and cold air meet. Wind speeds of 200 kilometres per hour can occur on the open sea. If such a monster hurricane hits land, it promises impressive pictures. No doubt about it that I really wanted to see this spectacle up close with the camera.

The opportunity arose when hurricane Atiyah set course for Brittany at the end of 2019. Wind speeds of up to 139 kilometres per hour and waves up to ten metres high leave the coast shaking. I called Thierry Leygnac and told him to get his helicopter ready. Because in strong winds and correspondingly high waves, the lighthouses can only be reached by helicopter. Thierry used to be a marine pilot and flies over the sea in storm fronts even when no other pilot dares it.

Up over the open sea

I sat on the edge of the door of the helicopter, my legs dangling freely in the air. The seat belt around my stomach prevented me from sliding out.



PHOTOS: BASTIAN WERNER

ACTION!



24 mm · 1/500 sec. · F/8 · ISO 64



Technical specifications SP 24-70mm F/2.8 Di VC USD G2

Focal length: 24-70 mm

Speed: F/2.8

Minimum object distance: 38 cm

Max. magnification: 1:5

Elements/groups: 17/12

Filter diameter: 82 mm

Length: 108.5 mm

Weight: 900 g



70 mm · 1/640 sec. · F/5.6 · ISO 80



52 mm · 1/1000 sec. · F/5.6 · ISO 80

"THE PILOT BRINGS ME INTO POSITION OVER THE THUNDERING WATERS BY SKILFULLY CLIMBING AND DESCENDING."

I tied the camera loop to the strap to be on the safe side. As the helicopter takes off, adrenaline rushes into my blood, a mixture of sheer fear and pure joy.

Between lighthouse and waves

Thierry defines the words minimum flight altitude and safety distance differently than I do. With a skilful climb and descent he brought me into position between the lighthouse and the peak of the wave. Again and again the breaking waves rise higher with their peak as we fly up in the helicopter. Madness! With the SP 24-70mm F/2.8 Di VC USD G2, I can always optimally stage the lighthouses in the thundering water. When

Thierry flies a curve around the lighthouse at a cross slope of 45 degrees, I see nothing but the turbulent blue of the Atlantic below me.

It is surprisingly quiet in the helicopter during the hurricane. The wind blows evenly over the sea as there is practically no turbulence. We notice how strong the wind actually is when we unexpectedly go ashore in the middle of the hurricane. As Thierry is probably the coolest pilot under the sun, we end up in the parking lot next to the lighthouse on the island of Ouessant. A little later we are back in the air and fly back to the starting point of our tour, the Aérodrôme in Montblanc. Now Thierry gets nervous for a moment: The fuel needle of



24 mm · 1/500 sec. · F/5.6 · ISO 80

the helicopter wriggles just before "empty". Therefore still a short stopover, this time to refuel at the airfield Lorient Bretagne Sud. What a wild trip!



PERSONAL DETAILS: BASTIAN WERNER

Bastian Werner is a storm chaser and weather photographer. He dedicates his life to the weather events of our planet, which he captures in picture and video recordings. He passes on his extensive knowledge in his book "Photographing with wind and weather" and in his blog.

www.bastianw.de



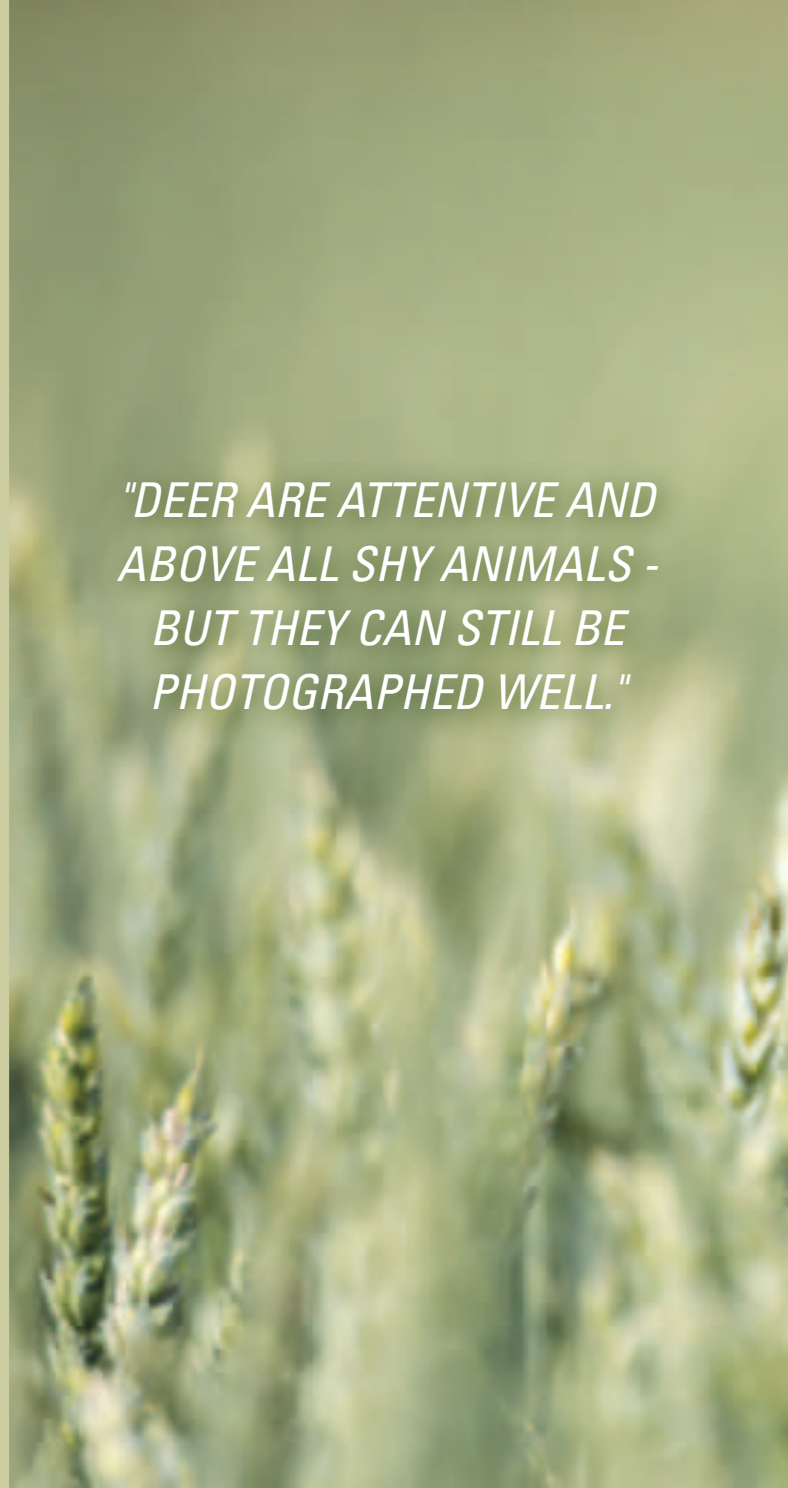
DEER IN FOCUS

On photo stalk with the
super telephoto zoom
SP 150-600mm
F/5-6.3 Di VC USD G2



SP 150-600mm F/5-6.3 G2 · 600 mm · 1/125 sec. · F/7.1 · ISO 800

*"DEER ARE ATTENTIVE AND
ABOVE ALL SHY ANIMALS -
BUT THEY CAN STILL BE
PHOTOGRAPHED WELL."*



There are around 2.5 million deer in Germany. No other wild animal can be found more often in the local forests - and be photographed better. Provided you know where and when to find the slim four-legged friends. Tamron professional Alexander Ahrenhold has tips for budding wildlife photographers.



SP 150-600mm F/5-6.3 G2 · 600 mm · 1/640 sec. · F/7.1 · ISO 400

Deer are a welcome motif for me if only because the pretty animals offer us photographers a number of opportunities to photograph them. With a shoulder height of 70 to 90 centimetres, however, they are rather small, which means that, ideally, we have to approach them within a few metres to get a full-frame picture and maybe even a portrait. This is of course not so easy, because deer are very attentive and

above all shy animals, who are very keen to avoid contact with people.

Should I camouflage?

Good self-camouflage is of secondary importance when photographing roe deer. The animals see less well than they can hear or smell. However, it is important to avoid high contrasts.

Bright areas such as the face and hands should be covered, and covered clothing is also not wrong. A camouflage that is too high is not only superfluous, in my opinion, it also harbours dangers. Because not only the deer can't make me out, but maybe a hunter will also overlook me. As a further precautionary measure, before and during stalking, I use binoculars to check whether the perches are occupied, because I really don't want to receive a bullet splinter or a load of buckshot.

What do I have to look out for outdoors?

Of course, a good lens alone does not make a good photo. Photographers have to proceed with caution, especially on the photo stalk for four-legged friends that run away as soon as a person approaches. Like most wildlife, deer have far



SP 150-600mm F/5-6.3 G2 · 600 mm · 1/160 sec. · F/7.1 · ISO 1000



SP 150-600mm F/5-6.3 G2 · 600 mm · 1/400 sec. · F/6.3 · ISO 1000

better senses than people. Not only can they hear better than us, but they also have a very good sense of smell. Moving around as silently as possible is essential for photographers, but it is just as important to always have the "wind in your face". This will prevent the deer from sniffing us out prematurely and fleeing before we discover it. Incidentally, the wind direction can be checked easily with the help of soap bubbles - of course not at the time when we are directly in front of the deer.

For me, the wind is usually the decisive factor in the photo stalk. Often enough it almost drives me crazy. Sometimes it turns constantly or suddenly subsides until you can hardly feel a hint, only to then freshen up again from a new direction in the next moment. Bushes and dips make for the most adventurous air currents. If the wind just came from the front, it could suddenly blow ten metres further from behind. The deer immediately picks up the scent, restlessly stretches its nose into the air and looks in the direction from which the wind is coming. This is often the last look the deer exchanges with me ...

What equipment do I need?

The method of choice is a focal length as long as possible, which gives us more flexibility when it comes to the approach. Ideally, it is so compact

PRACTICAL KNOWLEDGE: WHERE IS THE BEST PLACE TO WATCH DEER?

Deer can be found almost everywhere in nature. As they only flee short distances, they are only dependent on hiding places in the immediate vicinity. Thickets in forests, smaller shrubs on the edge of the forest or even dense pasture copses are among their preferred places of flight - and here the chances are good of encountering one or more animals. Caution when approaching: Often there are other specimens in the immediate vicinity. This is especially true in the winter months when deer form large groups, so-called leaps, of up to 50 animals. During the warm season, they then move through fields and forests individually or in smaller families.

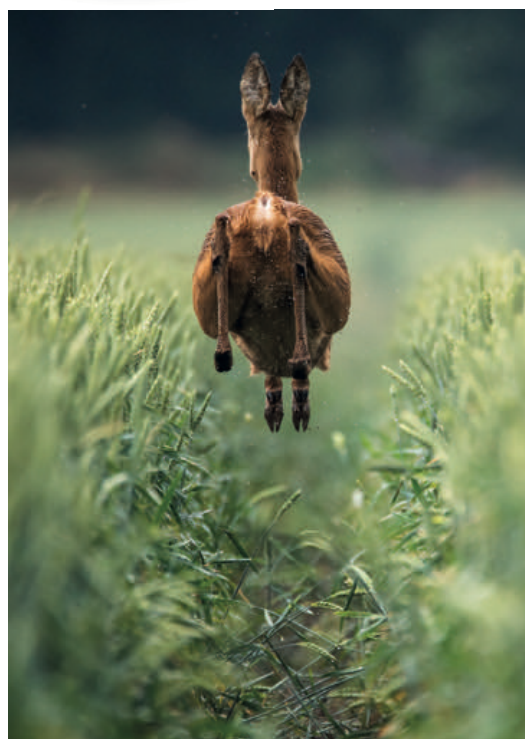


SP 150-600mm F/5-6.3 G2 · 600 mm · 1/320 sec. · F/2.8 · ISO 800



Technical specifications
SP 150-600mm F/5-6.3 Di VC
USD G2

- Focal length: 150-600 mm
- Speed: F/5-6.3
- Minimum object distance: 220 cm
- Max. magnification: 1:3.9
- Elements/groups: 21/13
- Filter diameter: 95 mm
- Length: 260.2 mm
- Weight: 1.990 g



PHOTOS: ALEXANDER AHRENHOLD

SP 150-600mm F/5-6.3 G2 · 600 mm · 1/800 sec. · F/6.3 · ISO 800

that it can be easily transported when stalking. I particularly frequently use the super telephoto zoom Tamron SP 150–600mm F/5–6.3 Di VC USD G2, which is pleasantly light despite its long range and which also offers me high picture quality. It is also easily possible to take photos by hand in the super telephoto range, because the integrated VC picture stabilizer does an excellent job.



PERSONAL DETAILS:
ALEXANDER AHRENHOLD

Alexander Ahrenhold, 1989 year group, grew up in Eckernförde on the Baltic Sea. His father was a forester, so he was often outdoors and developed a great love of nature when he was young. It was only logical after that to become a photographer, specialising in landscapes and animals.

THIS IS HOW YOU GET BEAUTIFUL PRODUCT PHOTOS

Step by step explained by food blogger Vera Wohlleben

There are many situations in which you want to photograph a product as advantageously as possible. Maybe you have a webshop and want to take the product photos yourself. You might want to sell something at the big online auction house. Or you are active on social media and want to win new fans with beautiful stills. And of course you can also playfully pass the time with product photography.

This may even create a picture that you want to hang up in your home. You don't have to be a professional product photographer

who works daily for catalogues and websites to get in touch with product photography.

These practical tips are therefore aimed at hobby and semi-professional photographers who want to effectively stage a product using uncomplicated means. As a prerequisite, you should only have mastered the camera settings and have an image processing programme available. As an example object I have chosen a jam jar.



THE OBJECT

Here it is, the jam jar. On the worktop in the kitchen, in the background you can see the hob and the photographer is reflected in the glass. Admittedly, that would be one of the better product photos at the large online auction house. But there is more.



PREPARATION

The first thing we do is look at the product itself. Is it clean? If not, dust and stains should be thoroughly removed. This saves a lot of work in picture processing. It is better to clean beforehand than work afterwards.



It's about depicting an object as realistically as possible. But the aesthetics should also not be neglected.

3



THE BACKGROUND

The background has already been optimized quietly and secretly in the picture above. Instead of the worktop in the kitchen there is ... nothing. This nothing can be reached with a self-made infinity cove. The negative rounding of an edge is called that. In practice, all you need is a large cardboard box and adhesive tape. The box is stuck to the wall behind the set, as shown in the picture. The box continues without a kink and finally lies on the photo table. There you can fix it again with adhesive tape. This is how you achieve a uniform background without disturbing lines.

The background of the product photography should be subtle and not steal the show from the product, but it doesn't have to be white. With sensibly chosen colours, you can often support the product even better. Mostly these are either analogue or complementary colours. Analogue colours are next to each other on the colour wheel, complementary colours are opposite. A light pink from the same colour family is ideal for the red jam; on the other hand, an orange would really stand out against a blue background.

If you want to cut out the object later, the background should form a good contrast to the object, that is, have a colour that does not appear in the object itself. Then you can remove it more easily with Photoshop, analogous to the green screen technique for portraits.



Wood and linen or a wall optics go well with our jam jar. If the underground is darker than the background, the object appears more grounded.

4

SET CONSTRUCTION

Now we have prepared the object and our photo table with a suitable background. What else do you have to consider when building a set for product photography? For product photos you should always use a tripod if possible so that you avoid blurring and the pictures are crisp and clear. In product photography in particular, it is advisable to fade out, that is, rather a small aperture (e.g. F/10). This ensures that the rear edges of the object are also sharp. As a consequence, you have to extend the exposure time so that enough light still hits the sensor. With such extended exposure times, with the usual focal lengths - even with picture stabilization - you can hardly shoot a sharp picture by hand. It makes sense to use a remote release to avoid the finest vibrations that are caused by the release itself.

However, the small aperture is not a rigid law. A beautiful bokeh, that is, a blur in the background, can also be attractive for an atmospheric picture. This, in turn, can be achieved with an open aperture. If you have the opportunity, I recommend tethered shootings for product photography. In other words, connecting the camera to a computer via a cable or WLAN. This way, you can see the picture right away on the large computer screen and you can correct errors that you would otherwise have overlooked on the small camera display.



5 LIGHT GUIDANCE

With a standing background it is best to use sidelight, which nicely models the contours. This can be daylight falling into the room through a window, or a softbox. The main light from the right or left can be supplemented with a fill light to lighten shadows. Instead of a second, weaker light source, it can simply be a white reflector (e.g. styrofoam). The intensity of the reflected light can be regulated by the distance and the size of the reflector.

If the main light is too strong, the picture on the incident side of the light may appear washed out. Here you can use a shade (e.g. black card or a piece of dark cardboard), which is positioned between the light source and the

object in such a way that, for example, the background is darkened a little.

If you have disturbing reflections on the object itself, for example with glass, a rotatable polarization filter can help, which suppresses disturbing light rays. However, it can only be used on non-metallic surfaces. It can also be unsightly when the surroundings are reflected in the object. If you don't want to discover yourself or the room in the object and don't want to painstakingly retouch everything, a light tent can be used. It is a large box made of white translucent fabric, into which the camera looks through a hole. A light tent is particularly recommended when photographing cutlery.



6 PROPS

If a pure cut out is not desired for informational purposes, but a mood photo, the message of the picture can be supported by suitable accessories, so-called props. This can be used to tell the story of the product and put it into a logical context. For example, ingredients such as fresh berries and sugar go well with the "jam" theme. Accessories used when making jam

are also suitable. You should also pay attention to the colours when choosing the props. Neutral or from the same family always works, for a flashy effect the colours can also be complementary - similar to the background. People are a special "accessory". Showing a product with a model is a good idea because it gives the viewer an idea of size and handling.

The story of a product can be told with props. Ingredients such as fresh berries and sugar go well with the "jam" theme.



7 EQUIPMENT

In addition to the tips mentioned above, the equipment is of course also important for good product photos. For about 75 percent of my pictures I use the SP 90mm F/2.8 Di VC USD Macro. The 90mm focal length ensures a very harmonious compression of the motif and background. As it is a macro lens, I can take pictures of the objects up close and thus also depict small objects or tiny details in large format without any problems. The sharpness is impressive and there is hardly any distortion.

With an aperture of F/2.8, I can crop the subject in front of beautiful bokeh or, if desired, focus on the background by fading out. In some situations, however, 90 mm is a little too long, that is, the picture section is too small. This applies in particular to so-called flatlays, i.e. overview pictures from above. For this I use the SP 24-70mm F/2.8 Di VC USD G2, which, with its variable focal length, the continuous F/2.8 maximum aperture and the good close-up distance in product photography is suitable for almost every motif.

PERSONAL DETAILS: VERA WOHLLEBEN

Food photography and recipe development are the passions of the blogger, photographer and stylist from Heidelberg. www.nicestthings.com

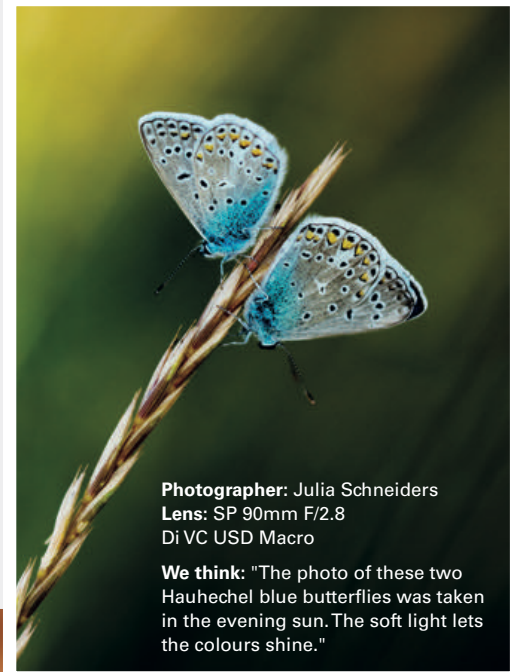
FASCI- NATION MACRO:

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

Do you want to see your picture in Tamron Magazine?

Then send us your best shots! The only condition of participation: The picture has been 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: Julia Schneiders
Lens: SP 90mm F/2.8
Di VC USD Macro

We think: "The photo of these two Hauhechel blue butterflies was taken in the evening sun. The soft light lets the colours shine."

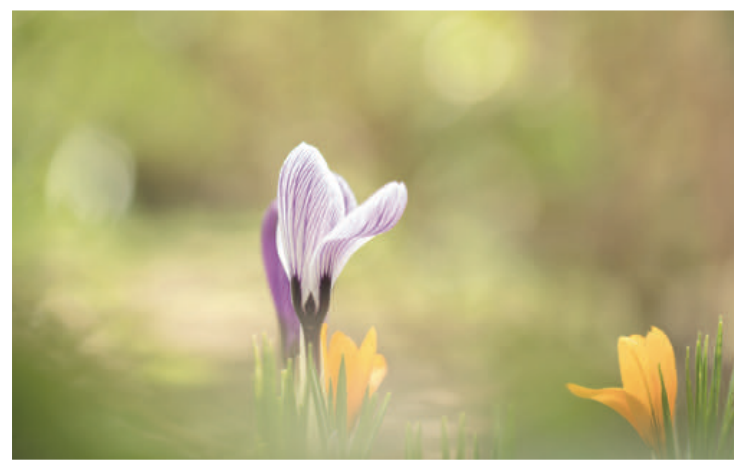


▲
Photographer: Linda Grafmüller
Lens: AF 70-300mm F/4-5.6
Di LD Macro 1:2

We think: "A tulip stands out from the sea of flowers of its fellow species. Seen like that, fascinating details suddenly become visible that would have been lost in the crowd."

Photographer: Evgeni Tcherkasski
Lens: SP 90mm F/2.8
 Di VC USD Macro

We think: "These drops of water sit on the tips of a leaf like pearls on a necklace. Each one acts like a magical crystal ball surrounded by countless small glass drops. Beauty can be this small!"



◀ **Photographer:** Nancy Meier
Lens: SP 90mm F/2.8 Di VC USD Macro

We think: "Crocuses hold a very special fascination every year. A new annual cycle begins in the flower garden with them. What better way to photograph this wonder of nature than at eye level? "



▶ **Photographer:** Wladimir Silotow
Lens: SP 90mm F/2.8 Di VC USD Macro

We think: "So much for dandelion! Like fireworks in the night sky, the bright flying seeds stand out against a deep black background. The high contrast makes the shot an irresistible eye-catcher."

GALLERY

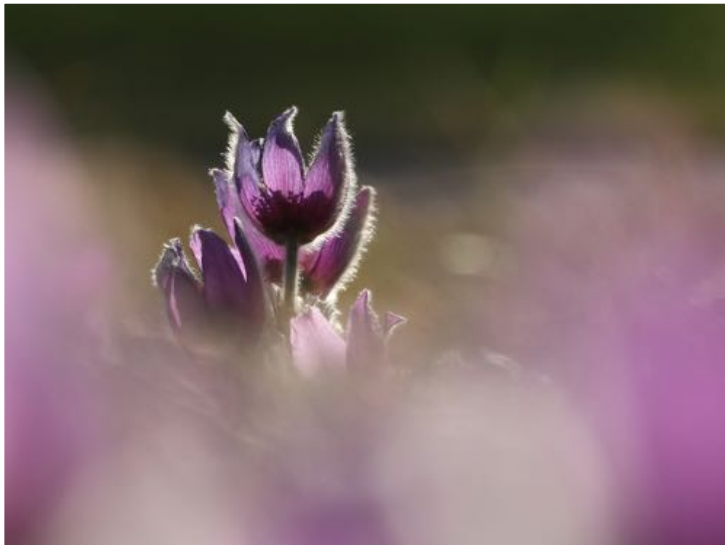
"I'M LOOKING FOR THE UNEXPECTED. I'M LOOKING FOR THINGS I'VE NEVER SEEN BEFORE."

Robert Mapplethorpe (1946–1989), photographer



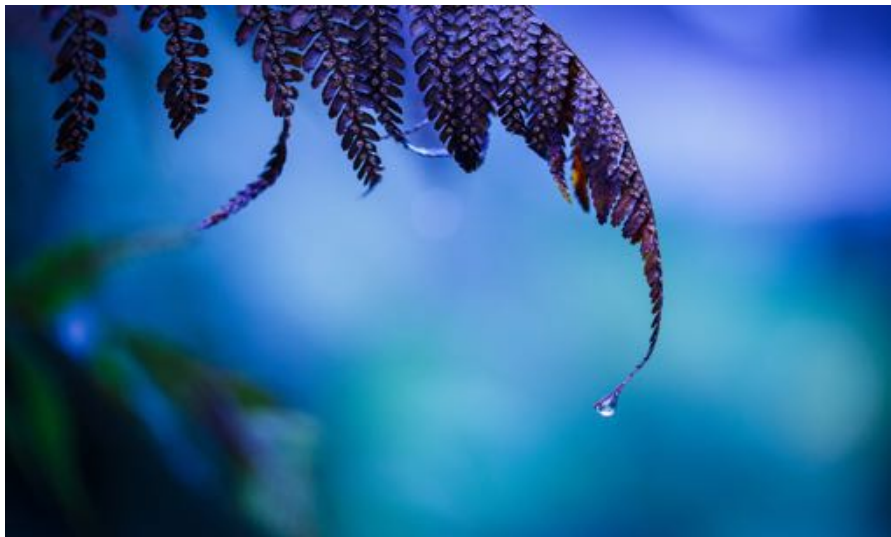
Photographer: Bernhard Haußmann
Lens: SP 150-600mm F/5-6.3 Di VC USD

We think: "Macro photography with the super telephoto zoom? Admittedly, macro photography is not the typical area of application for the 150-600mm - but it is still fun to look for as motif with it. With a long focal length (here it was 250 mm), the pasque flower can be beautifully presented in the backlight. "



Photographer: Daniel Fischer
Lens: SP 90mm F/2.8 Di VC USD Macro

We think: "Butterflies are the dandies among insects. No arthropod is as extravagant and elegant as the colourful butterfly. However, many dazzling details and the fragile power of the wings are only revealed in the photo - which allows us to see the shy contemporary up close."



Photographer: Björn Strunk
Lens: SP 90mm F/2.8 Di VC USD Macro

We think: "After the rain, the world appears in a different light. At least that is what this shot of a lonely drop of water suggests, which - before it falls down from the fern leaf - is captured by the photographer in the picture."



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Photographer:
 Viviana Strelecka

Lens:
 SP 90mm F/2.8
 Di VC USD Macro

We think: "Pars pro toto - one part stands for the whole... In the Botanical Garden in Bratislava, the photographer focused on the only magnolia that was already in full bloom. The hard trim and the pastel-like colours create a great, almost abstract-looking picture."

"I'VE NEVER TAKEN A PICTURE LIKE I INTENDED. THEY ARE ALWAYS WORSE OR BETTER."

Diane Arbus (1923–1971), photographer



Photographer: Michael Arens
Lens: SP 90mm F/2.8 Di VC USD Macro

We think: "The photographer discovered this Namib gecko while on a desert tour in Namibia. The mostly nocturnal pangolin is one of Namibia's 'Little Five', five small animals that every photographer should have had in front of the lens."



PROFILE: KIRSTEN SCHMIDT

Born: 1988

Residence: Cologne-Ehrenfeld

Profession: Content Management and event planning

Employer: Tamron Europe GmbH

Photography: People, animals, landscapes

Passion: Travelling, hiking, music, digital and analogue photography

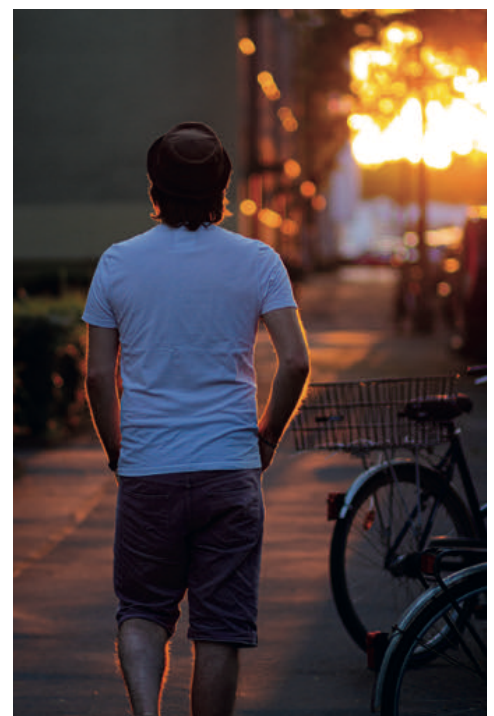


126 mm · 1/320 sec. · F/8 · ISO 100

MY PROJECT

MOMENTS OF LIFE

Kirsten Schmidt works at Tamron in the area of content management and event planning. Photography was already her hobby as a child and since then she has captured many wonderful memories with the camera.



PHOTOS: KIRSTEN SCHMIDT

70 mm · 1/30 sec. · F/4 · ISO 800



150 mm · 1/400 sec. · F/5.6 · ISO 100



200 mm · 1/320 sec. · F/2.8 · ISO 200



47 mm · 1/500 sec. · F/16 · ISO 400

My father has drawn me into it. I inherited my passion for photography from him at an early age. As long as I can remember, we always had photos – unfortunately mostly without me, because at some point I was always the one who took the photos. How many things did I "miss" because I was behind the camera? That way, I have documented practically all birthdays and

family celebrations and captured countless beautiful moments from family life for eternity. Capturing authentic looks is what I enjoy most. Thereby it is irrelevant whether a picture is technically perfect.

I really learned how to take photos during my apprenticeship as a technical assistant. But since I was also interested in the design aspect, I then completed training as a media designer and media

business administrator. Nevertheless, photography has remained a hobby, a passion. It is therefore fitting that I work for a lens manufacturer today. It's a privilege to be able to try out a new lens every now and again.

I love to take an old album or photo book out of the closet, leaf through it and reminisce. That's precisely the allure of photography for me. With a camera and lens I can capture all the moments that shape our lives. In everyday life or when travelling. Much would probably be forgotten at some point if there wasn't a photo of it.

Whether it's a picture of my pregnant niece, a portrait of my future sister-in-law, my friend in the evening light or a seagull on a rock in California – every picture tells a very specific story. When I look at the photo, I not only remember the encounter, but also the circumstances that cannot be seen in the picture. For example, how warm it was that day, what background noises could be heard, perhaps what special smell the air had ... A single photo can store so many impressions.



58 mm · 1/1600 sec. · F/3.2 · ISO 200