

# TAMRON

MAGAZINE

Issue 9 · Summer 2019  
Token charge: € 2.50



## FOUR PAWS TO FALL IN LOVE WITH

Jasmin Hummer captures puppies at play

### SWEAT AND DUST

Tamron pro Thomas Kettner photographs  
the Stihl calendar 2019

### G2 TRINITY ON TOUR

Luke Stackpoole on his dream holiday with  
three fast Tamron zooms

## SEA OF LIGHTS IN THE BIG APPLE

New York, New York ... this city has drawn people in like a magnet for hundreds of years. Without a doubt, the view across the East River of the Brooklyn Bridge and Manhattan is one of the most famous angles of the city. In the evening, the glitz and glamour of the Big Apple are reflected in the golden sea of lights from the city's cloud-covered skyscrapers. This is captured here by a long exposure using Tamron's new fast 35-150 mm F/2.8-4 zoom lens, especially well-suited to city breaks and holidays thanks to its compact dimensions.

Taken with:  
Tamron 35-150 mm  
F/2.8-4 Di VC OSD at  
61 mm · 3.2 s · F/5.6 ·  
ISO 200



**F**or STIHL, the calendar is a part of marketing steeped in tradition. Its origins go back to the year 1973. Ever since then, the goal has been to speak to fans of the brand and the products in an emotional and sensory way. To that end, the 2019 edition shows confident men and women in an authentic environment – this year, on various farms.

In composing these photos, it was important to me and STIHL that the models fit naturally into the setting and believably reflect work on a farm. The idea behind this is as straightforward as it is effective: authentic women and men, authentic setting, authentic work situation. Add a bit of sweat, dirty fingers, well-worn clothes and then put them right in the middle of the natural environment. For STIHL, it was a central concern that the locations, meaning the farms, practised ecologically responsible agriculture, without exception. Actually, that's a big trend in South Africa. Despite a big water shortage,



# SWEAT, DUST AND STIHL

TAMRON PROTHOMAS KETTNER ON AN  
EXTRAORDINARY CALENDAR SHOOT

PHOTOS: THOMAS KETTNER

these farms manage to produce successfully in the long term with their clever and sustainable ideas.

It was important for STIHL that the basic idea, the subjects and the overall atmosphere of the work was developed and carried by one basic concept about its content. That meant that the subjects were derived from themes that suited the customer – such as farming. The calendar uses this to form an emotional communication platform for themes around the brand and the products.

It was also important for me and STIHL that the sensual side of the subjects worked on another level as well. That meant that we showed very confident and charismatic people who were already sexy thanks to their powerful charisma. We also played with the viewer's imagination by creating apparently accidental erotic moments using poses, outfits and composition.

I photographed the calendar in February 2018 in Kapstadt and the surrounding area. There were shots at sunrise, which meant that the team needed to start working at about three in the morning. Then, there were shots at dusk. We often had long journeys. Overall, including preparation and looking for a location, we drove around 3500 kilometres. The preparation was

lengthy and sometimes complicated, since in some cases the farms were very far apart – every subject needed to represent a separate theme – and many of the businesses had harvested early because of the big drought or had not even sown yet.

THE CHALLENGE in the photography was making it seem alive, almost like a set of snapshots. Authentic product placement was another challenge, since this placed relative limits the models' movement radius. Of course, the person needed to fill the frame while not short-changing the landscape, and of course, the equipment needed to be in there as well. Despite all that, the photo needed to seem as though the models were in the middle of working.

I mainly worked with my two standard lenses: the SP 24-70 mm G2 and the SP 70-200 mm G2. This pair gives me confidence that I can react to things quickly and reliably capture them in my photography even if they're moving (without a tripod). I also used the SP 85 mm. Because all the lenses have a very reliable autofocus and VC image stabiliser that works well, I was able to work even under poor light conditions.



#### ABOUT: THOMAS KETTNER

The photographer, stage director and creative director (born 1960) lives in Hamburg. He has been on the road for his clients in the advertising, fashion and the liberal arts on all continents for more than thirty years. True to his motto, "if you brake, you lose", he is always on the lookout for spectacular, unique photos.

[www.thomaskettner.com](http://www.thomaskettner.com)



PHOTOS: THOMAS KETTNER

*"THERE'S A LOT OF DEMAND ON MY LENSES. I ALMOST ALWAYS WORK OUTSIDE IN ALL WEATHERS."*

MY REQUIREMENTS when it comes to lenses are very demanding. My camera equipment, which includes my lenses, have to endure a lot. The cameras have an average life expectancy of four to five years maximum – and in that time the shutter closes up to a million times. That puts a lot of demand on the lenses. I almost always work outside in all weathers. It's often dusty or wet. There's also a lot of thermal stress. The lens seals are very important because they prevent dust getting into the lens and the camera. The aperture in the lenses has to work with the shutter releases reliably in the long-term.

Tamron lenses have continued to develop in recent years. The quality and craftsmanship easily match up to other brands. And I'd have to say that in many cases, the VC is better and the AF is faster and more accurate than in some comparable branded lenses. In addition to that, the lenses just have a very good price to performance ratio.

# G2 TRINITY ON TOUR

Some time last year, Luke Stack developed itchy feet. The 26-year-old quit his job as a finance expert and started a twelve-month tour around the world. In his luggage: Tamron's fast G2 Trinity. He tells the story of his experiences in the Tamron magazine.

A few years ago, Luke Stackpoole stumbled across a photo of the stars while scrolling through his social media feed. It showed the night sky in a level of detail he had never seen before. Fascinated by the picture and the photography behind it, a month later he bought his first DSLR camera. "At first, the results were really bad, but with time, I

noticed that my pictures seemed to resonate with the community more and more."

More and more, Luke would venture out of his home city, London, with his camera. "It's so much fun for me to explore a location, wait for the right moment and then edit the picture so that it becomes a work of art", says the 26-year-old, who worked as

SP 15-30 mm F/2.8 Di VC USD G2 · 15 mm · 1/125 s · F/5.0 · ISO 64



a financial expert in the British capital until a year ago. Fine art photography, which had long been a hobby, a creative outlet for his office job in the city, captured his imagination more and more. The first time he earned money for his photos, he decided to make the leap into freelance photography. "I wanted to escape the city," he says. "I needed fresh creative input for my photography and wanted to see something of the wonderful nature of this earth."

He set off around the world for a year, always on the hunt for new subjects that mirrored his personal aesthetic and style. When we interviewed him in March, he was in Hong Kong. "I haven't seen much of the city yet, but I already feel at home here," he said. "Before this I was in

Australia, New Zealand and Vietnam. The high point of the trip so far was a completely clear night near the Twelve Apostles in Australia. When the Milky Way appeared in the sky, I was blown away. I put the SP 15-30 mm G2 on the camera and forgot everything else around me."

**Artistic interpretation**

Luke (@withluke) shares his experiences and impressions with his more than 32,000 followers on Instagram. "In my photography, I don't aim as much for the most natural reproduction of scenery as possible as an artistic interpretation of what I feel when I'm there. Many of my photos are quite bleak, and that helps the viewer understand my intention behind the shot."

At first, Luke photographed almost exclusively with the SP 24-70 mm G2, but since then the SP 15-30 mm G2 and the SP 70-200 mm G2 has found a permanent place in his bag. "The image quality of these three zoom lenses is so good that I can do without any primes." Luke values each lens for its



**The fast G2 Trinity from Tamron: SP 15-30 mm F/2.8 G2, SP 24-70 mm F/2.8 G2 and SP 70-200 mm F/2.8 G2.**

SP 15-30 mm F/2.8 Di VC USD G2 · 15 mm · 30 s · F/2.8 · ISO 4000



SP 24-70 mm F/2.8 Di VC USD G2 · 24 mm · 1/25 s · F/5.6 · ISO 72

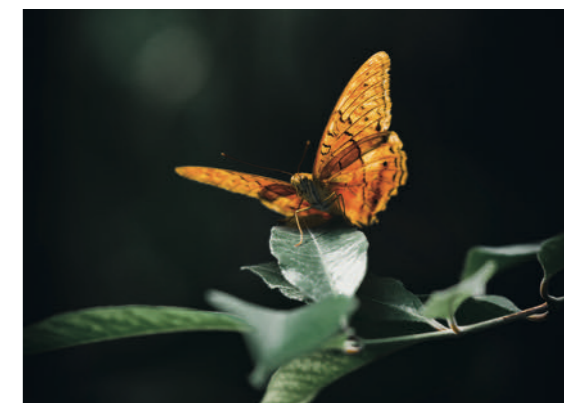
particular strengths: The 24-70 is a universalist that he uses for reportage, portraits and landscape pictures – "three out of four of my shots are taken with this lens." The 15-30 with image stabiliser is ideal for available-light shots without a tripod – "the sharpness and high resolution never cease to impress me." Luke uses the 70-200, with its narrower angle of view, very deliberately to bring more variety to his portfolio: "the lens brings some wonderful blur to the background." The G2 Trinity fits Luke's lifestyle perfectly: "The lenses are relatively compact, but give me excellent picture quality that meets my high standards when used with high-resolution full-format cameras."



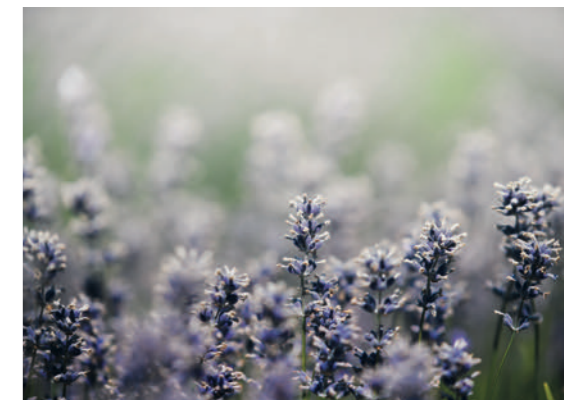
**ABOUT: LUKE STACKPOOLE**

Born in 1992, Luke (@withluke) grew up in a small village in the south of England. After studying economics in Birmingham, he worked as a financial expert in London for five years before becoming a freelance fine art photographer in 2018. He is currently collecting unique photo and video material on a year-long tour around the world.

[www.withluke.com](http://www.withluke.com)



SP 70-200 mm F/2.8 Di VC USD G2 · 200 mm · 1/1000 s · F/2.8 · ISO 500



SP 70-200 mm F/2.8 Di VC USD G2 · 200 mm · 1/1000 s · F/2.8 · ISO 64

PHOTOS: LUKE STACKPOOLE

PRO TIPS: DOG PHOTOGRAPHY

# FUN WITH ANIMAL PHOTOGRAPHY

Hard to believe when you see these wonderful dog photos: Tamron photographer Jasmin Hummer only started taking animal photos three years ago. Today, the Austrian photographer has more than 38,000 Instagram fans and coaches others in photography. Jasmin explains in the Tamron magazine what she looks for in her animal photoshoots.



SP 35 mm F/1.8 Di VC USD - 35 mm - 1/1250 s - F/2.0 - ISO 800

**TIP 1**

**Focal length and perspective**

"I work with all focal lengths. The Tamron SP 70-200 mm G2 is pretty much my standard lens. It's ideal for action and portrait shots. At 200 mm and F/2.8, it makes the subject pop out wonderfully. The SP 35 mm F/1.8 allows other, exciting perspectives, such as from slightly above (picture left). The wide angle of view is ideal to incorporate the landscape in the background into the composition in portraits. The short focal length means I can always be 'right up close' to the dog when I'm travelling."



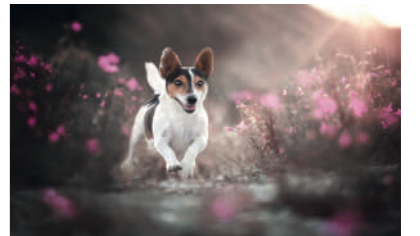
SP 35 mm F/1.8 Di VC USD - 35 mm - 1/640 s - F/1.8 - ISO 1600

*"WHEN I NOTICE THAT THE DOG IS RELAXED, I CHANGE TO A SHORTER FOCAL LENGTH."*

PHOTOS: JASMIN HUMMER



SP 70-200 mm F/2.8 Di VC USD - 200 mm - 1/1250 s - F/2.8 - ISO 1600



SP 70-200 mm F/2.8 Di VC USD - 200 mm - 1/1250 s - F/2.8 - ISO 640



SP 35 mm F/1.8 Di VC USD - 35 mm - 1/1250 s - F/2.0 - ISO 100

**TIP 2**

**Bring dynamics and movement into the picture**

"Dogs in action are always eye-catching because this is the best way to convey the nature of the animal – unfortunately, it's quite difficult for beginners to capture the quick movements accurately. However, there's a level of movement that sits between action shots at a full gallop and portrait shots. It's often the small movements that will captivate a viewer, a gently raised paw during a slow walk and a focused glance, a dog catching a treat or inviting you to play. These are all moments that come across naturally and have a gentle effect, but also convey lots of emotion."



SP 70-200 mm F/2.8 Di VC USD · 200 mm · 1/800 s · F/2.8 · ISO 800



SP 35 mm F/1.8 Di VC USD · 35 mm · 1/1000 s · F/1.8 · ISO 400



SP 70-200 mm F/2.8 Di VC USD · 157 mm · 1/800 s · F/2.8 · ISO 320

**TIP 3**

**Bring in excitement**

"If the dog understands commands like sit, lie down and stay, then you can photograph him from practically any position. However, it's important that he doesn't lose interest and start staring into space. Therefore: Bring in the excitement! And work very quickly! I usually take a test picture without the dog and then position my four-legged friend very dynamically with lots of energy and physical play. For example, if I want the dog to look in a certain direction, I might throw a stone to capture the brief moment when his gaze follows the stone."

*"I POSITION THE DOG VERY DYNAMICALLY WITH LOTS OF ENERGY. THAT KEEPS THE SHOOT EXCITING FOR HIM AND KEEPS HIM OCCUPIED."*

**TIP 4**

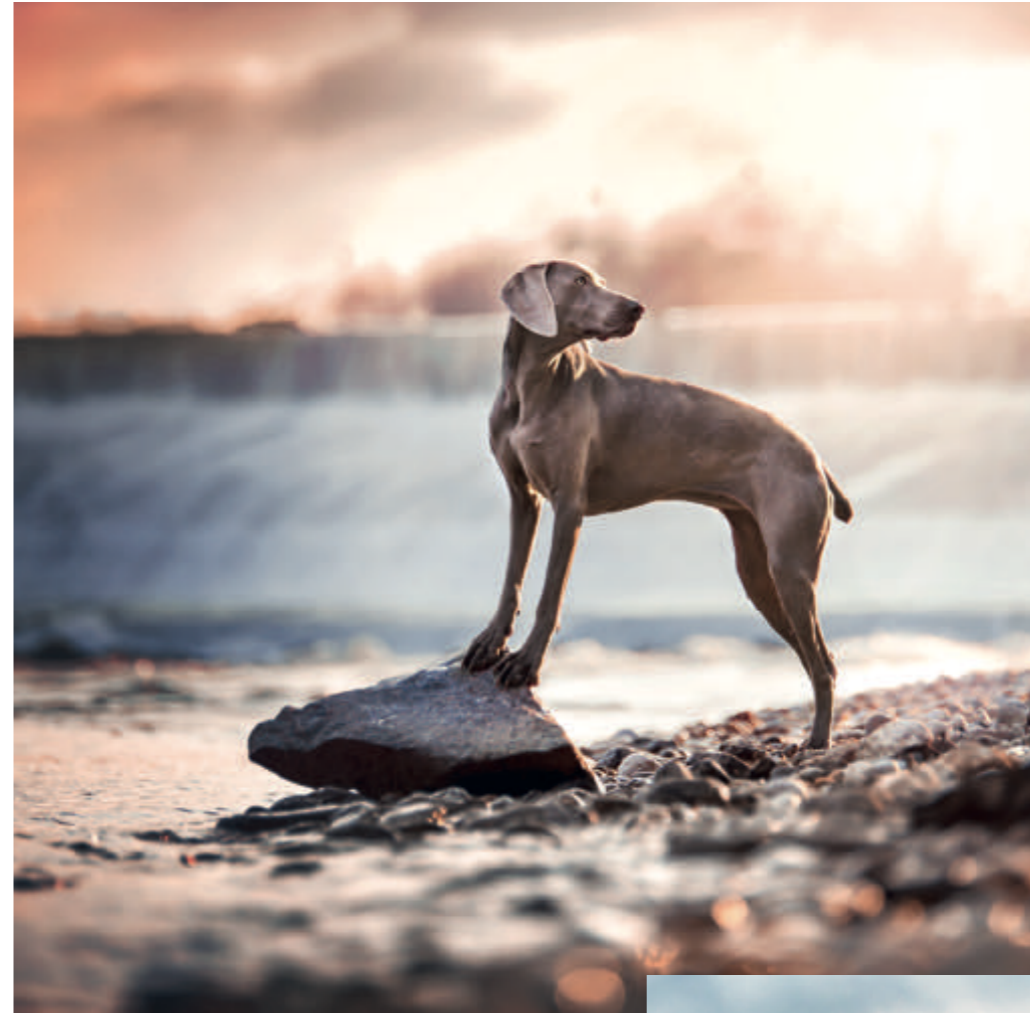
**Add variety with accessories**

"Because accessories can often look out of place in animal photos, I use them sparingly. For example, something that works well and doesn't look silly is blankets in winter. If the dog doesn't mind snuggling in, you can get really good shots this way – our four-legged friends look so cute under a blanket."



SP 35 mm F/1.8 Di VC USD · 35 mm · 1/400 s · F/1.8 · ISO 250

PHOTOS: JASMIN HUMMER



SP 70-200 mm F/2.8 Di VC USD · 147 mm · 1/1000 s · F/2.8 · ISO 160

**TIP 5**

**Dog and landscape**

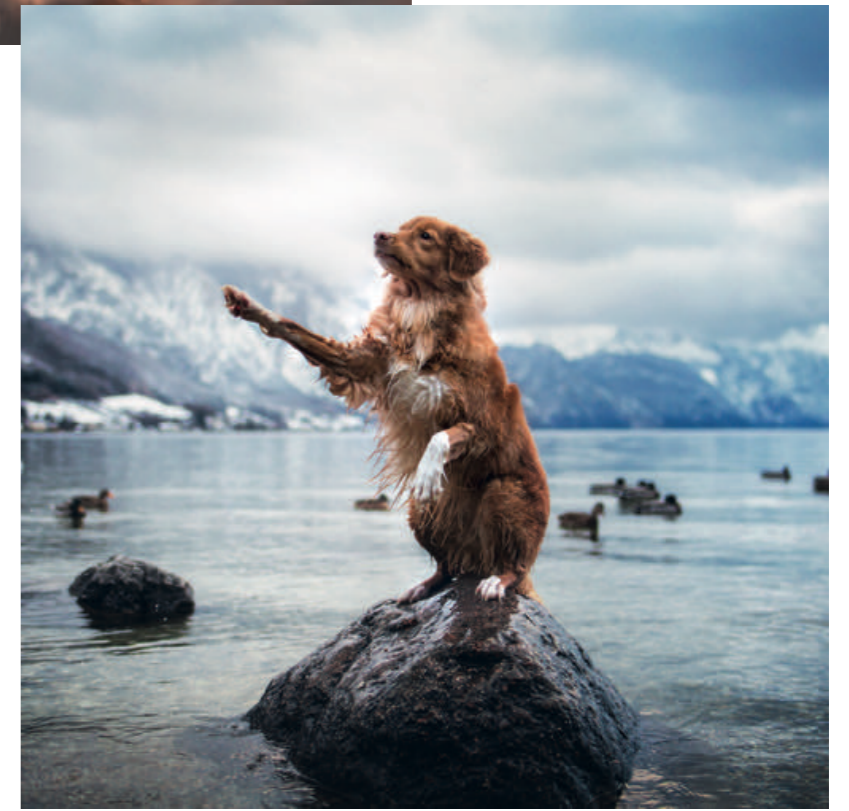
"Where would our dogs be without the woods, rivers and lakes? For me, there's nothing more beautiful than seeing the wild side of these wonderful creatures. Does your dog like to hold up her nose dreamily in the wind? Or does she tilt her head curiously when she hears a rustle in the forest? All these are moments I wish for as a photographer, because these pictures can tell so many stories. Photography for me is a combination of emotion and technique – one doesn't work without the other. Make sure to capture your dog against some beautiful scenery."



**ABOUT: JASMIN HUMMER**

The 29-year-old photographer (@jasminhummer\_tierfotografie) from Pennewang in Austria loves animals and especially dogs. After a long time photographing only her Australian Shepherd, Nala, and Nova Scotia Duck Tolling Retriever, Vani, three years ago she turned her hobby into a second job. Since then, she has been photographing animals on commission for clients and passes on her knowledge in individual coaching to those interested.

[www.jasmin-hummer.at](http://www.jasmin-hummer.at)



SP 35 mm F/1.8 Di VC USD · 35 mm · 1/800 s · F/2.5 · ISO 1000



# GOLDEN DUBAI

Rafael "RC" Concepcion has visited the megacity in the United Arab Emirates several times. It never gets boring. The desert metropolis is in constant development and always presents itself in a different light, depending on the weather. Rafael took the Tamron **18-400 mm Di II VC** on his most recent travels; for him, it's the perfect travel lens to capture the breathtaking cityscape.

PHOTO: RC CONCEPCION

**D**on't shoot what it looks like. Shoot what it feels like." The quote from the renowned photo reporter David Alan Harvey keeps American photographer Rafael "RC" Concepcion company on his travels. In foreign places, he always lets himself be led by his feelings. "That's why I tend to photograph portraits and city views that can be reproduced as big as possible later on," he says. "I want the viewer to feel as though they were in the place they're looking at in the photo."

When "RC" was back in Dubai recently – his eleventh visit to the desert metropolis – he only brought a Tamron 18-400 mm Di II VC travel zoom with him. "I was actually there on business to give a presentation at the Gulf Photo Plus workshop. I also had meetings with clients and sales of some fine art prints on the agenda," he says. "Nonetheless, on every trip I make sure to make enough time for photography. Dubai is a great location for a photography trip."

#### Travel zoom replaces four to five lenses

Like every photographer that likes to travel and does it a lot, "RC" is always battling with airline luggage rules. That's why, if he can, he does without large equipment. "Four or five lenses are pretty impractical if you're travelling," he says. "For that reason, I replaced all the lenses I wanted with just one travel zoom whose huge zoom range of 18-400 mm leaves nothing to be desired."

The versatility of the 18-400 mm not only gave "RC" a large zoom range, but also meant he didn't have to change lenses. "It's better not to have to change lenses in the desert so that sand doesn't get into the interior of the camera," the photographer explains. Previously, he would often even take two cameras with two lenses



18 mm, 30 s, F/22, ISO 400

to avoid this problem. "I don't have this problem with the 18-400 mm any more, because I don't ever have to take it off during a trip."

On each Dubai visit, "RC" photographs the world-renowned landmark of the city in a different light. The Burj Khalifa is a highlight every time he goes; at 828 metres, it is the tallest building in the world. "The pictures change depending on the time of day. You want to capture each of these moments," says "RC". One of his goals on this trip: He wants to photograph the Burj Khalifa as it pierces the layer of clouds. "There are a couple of weather events that occur at the beginning of spring or autumn, when the fog comes in off the desert and into the Arabian Gulf," says the photographer. "That means there's only a relatively small time window to take a picture like this – assuming the weather plays along."

**Varied city panorama**

The skyscraper panorama looked different to him almost every time he visited, so much was being built in the city. "The landscape I saw five years ago is quite different from the landscape I see now," says "RC". He documents the unstoppable progress with his camera – and challenges common stereotypes while he does it. "When people think of Dubai, they usually think of a glittering metropolis with lots of sand and a cloudless sky," he says. "So I look for pictures that show something different, like clouds or rocks."



18 mm, 1/1000 s, F/9.5, ISO 80



31 mm, 8 s, F/16, ISO 100

The skyline of Dubai offers countless photo opportunities. Depending on the perspective and light, the panorama of the skyscrapers can look completely different. The photographer was very lucky with the photo on the right: This picture of the 828-metre Burj Khalifa in the fog, assuming that the weather plays along, could only be taken in within a short time span in the year.



**Technical Data**  
**18-400 mm f/3.5-6.3 Di II VC HLD**  
 Focal length: 18-400mm  
 Speed: F/3.5-6.3  
 Minimum object distance: 45 cm  
 Max. image ratio: 1:2.9  
 Elements/groups: 16/11  
 Filter diameter: 72 mm  
 Length: 121.4 mm  
 Weight: 705 g

**THE PHOTOGRAPHER:**  
**RAFAEL "RC" CONCEPCION**



Rafael "RC" Concepcion is a multi-award-winning photographer from Tampa, Florida, USA. He

has published many books of photography and passes on his knowledge to those interested as an Adobe Certified Instructor, among other capacities. His clients include Microsoft, Dell, Razer and Synology. [www.aboutrc.com](http://www.aboutrc.com)



21 mm, 1/1500 s, F/13, ISO 800

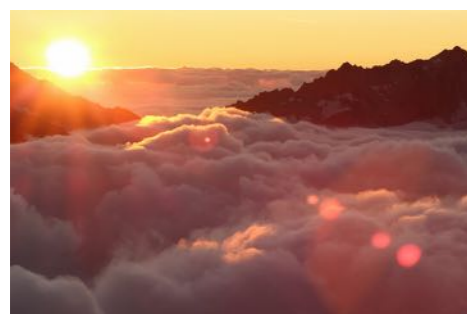
*"I WANT THE VIEWER TO FEEL AS THOUGH THEY WERE IN THE PLACE THEY'RE LOOKING AT IN THE PHOTO."*

# READER GALLERY

In every issue, Tamron Magazine presents the best reader photos it receives. Are your photos here in this issue?

Do you find that great photos look so much better in print? Do you want to see your picture in Tamron Magazine? Then send us your best Tamron shots now! The only requirement: The picture must have been taken with a Tamron lens.

The editorial staff will comment on a selection of the best submissions in each issue. Just upload your photo with a short description of the content and the story of how it was taken to the following Tamron website: [www.magazin.tamron-fotorallye.de](http://www.magazin.tamron-fotorallye.de)



▲ **Photographer:** Alexander Korthals  
**Lens:** AF 70-300 mm F/4-5.6 Di LD Macro 1:2

**We think:** "Above the clouds, the freedom must be endless. This picture makes us want to go on a Alpine hike. It was taken shortly after sunrise at more than 3340 metres' altitude, above the Mischabel Hut in Saas-Fee, Switzerland."



◀ **Photographer:** Jasmin Waider  
**Lens:** Tamron SP 150-600 mm F/5-6.3 Di VC USD

**We think:** "Who would have thought a zebra would have such a smart beard? Backlight lights up the long hairs around the mouth of the Equus quagga particularly well in this high-contrast black and white shot."

▼ **Photographer:** Thomas Vohs  
**Lens:** SP 15-30 mm F/2.8 Di VC USD

**We think:** "At the 'blue hour' on the pier in Scheveningen, Netherlands, there is an almost apocalyptic mood. Against the backlight and with the mirror image in the sand, the scenery here has been very well captured."

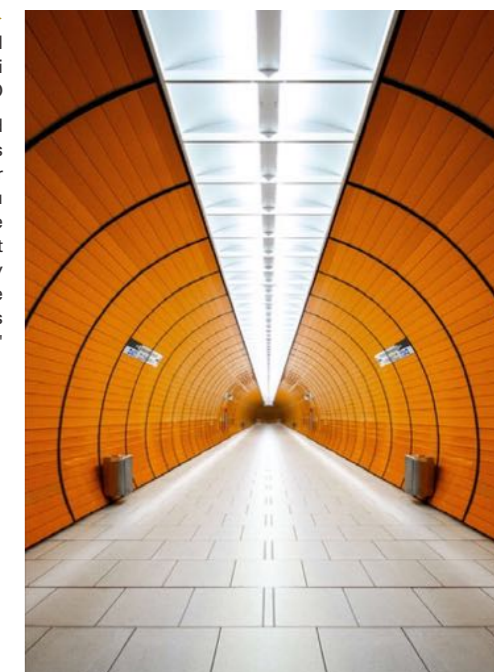


◀ **Photographer:** Steffen Schmidt  
**Lens:** SP 45 mm F/1.8 Di VC USD

**We think:** "Simple composition, extraordinary perspective – photos with a clear message almost always work. This great portrait gains a special flair from being upside-down. Perfect: the sharpness is exactly on the eyes!"

▶ **Photographer:** Paul Kühl  
**Lens:** SP 24-70 mm F/2.8 Di VC USD

**We think:** "The underground station in Munich is a popular subject for photographers. What you don't see in this picture: the photographer needed a lot of patience on this Saturday morning to wait until the pedestrian underpass was finally clear."

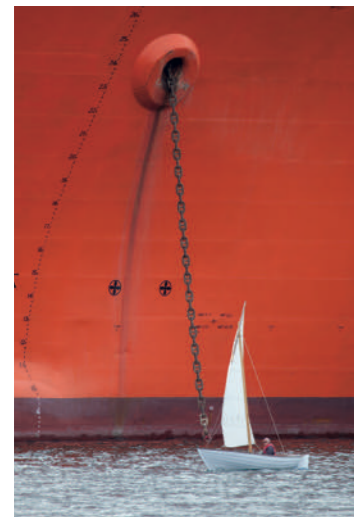


▼ **Photographer:** Annekathrin Linge  
**Lens:** AF 28-75 mm F/2.8 XR Di LD

**We think:** "You can read more in some people's faces than in a book.' This portrait of an old Chinese woman embodies this saying rather well. Besides the furrowed face, we also really liked the colours in this picture."



▼ **Photographer:** Dietmar Jeschke  
**Lens:** SP 150-600 mm f/5-6.3 Di VC USD G2  
**We think:** "You can't take a good photo without contrast. Here, it's the contrast between big and small that captivates the viewer. Next to the anchor chain of the enormous ship, the sailor with his tiny boat looks weak and fragile. The photographer captured the unequal encounter perfectly: The narrow angle of view makes it!"



▲ **Photographer:** Evgeni Tcherkasski **Lens:** SP AF 70-300 mm F/4-5.6 Di VC USD  
**We think:** "A woman walks through the buttresses of the breakwater in Tazacorte, La Palma. The powerful concrete construction frames the tiny person really well. The photographer uses the narrow photo detail and the black and white reduction to underline the monumental character of the structure while also hinting at the enormous natural power of the water that washes up here from time to time."



▼ **Photographer:** Thorsten Fritz  
**Lens:** SP 15-30 mm F/2.8 Di VC USD  
**We think:** "We're accustomed to pictures of stars by now. But the photos haven't lost anything as a result. That goes especially for this laboriously-created 180-degree panorama showing our galaxy as an arch. The picture is made up of a total of seven portrait-oriented shots, each with an exposure time of 15 seconds."



▼ **Photographer:** Kurt Hohenbichler  
**Lens:** SP AF 90 mm F/2.8 Di VC USD Macro 1:1  
**We think:** "This jumping spider, just four or five millimetres long, has been captured here on the sensor in 3x magnification. In addition to the macro lens, this needed a 1.4x teleconverter and a 68 mm extension tube. The effort obviously paid off!"

*"MOST PHOTOGRAPHS HAVE TOO MUCH IN THEM."*

Andreas Feininger (1906–1999)

▼ **Photographer:** Lars Zumpe  
**Lens:** SP 24-70 mm F/2.8 Di VC USD

**We think:** These two certainly won't forget this moment! On a trip to Norway, they ventured out onto the Kjeragbolten boulder, which is just a few cubic metres in size and is trapped in a rock crevice 1000 metres above the Lysefjord. The spectacular perspective and lighting from the rocks let the photographer set the scene perfectly. Just looking at it makes you dizzy!"



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

**We think:** "Ice hockey is a fast sport and a challenge for any photographer. Just as exciting as the action during the game are the emotions you can see in the players' faces. You can see that here in the Löwen Frankfurt goalkeeper, Ilya Andryukhov, after the warm up. A really good catch by the photographer! The black and white conversion draws attention to the sharp features of the face – and the flying drops of sweat."



▲ **Photographer:** Janita Webeler  
**Lens:** SP 24-70 mm F/2.8 Di VC USD

**We think:** "The Bastei bridge in Saxon Switzerland is always a great subject for a photo. However, it's at its most attractive in autumn at sunrise. Anyone who wants to photograph the structure, which was built in 1851, at that time, has to get up in the middle of the night and walk through the forest in the dark to the ideal place for a photo – like this photographer did."



# MY PROJECT SPORT AND ACTION

Media designer Saskia Schäper likes to go to her limits – both in her job and her free time. When she isn't polishing the layout of the Tamron magazine, she likes to go canoeing – or photograph others from the riverside.



Tamron 18-270 mm F/3.5-6.3 Di II VC PZD · 270 mm · 1/1250 s · F/6.3 · ISO 400

I already played sports in primary school and loved to photograph the matches with my first compact camera. Then I developed a bit more ambition shortly before my Abitur [A-level equivalent], when I discovered wildwater canoeing. The wildwater excited the photographer in me as well: I captured lots of exciting moments with my Canon DSLR and my first Tamron lens, the 18-270 mm F/3.5-6.3 Di II VC PZD. Eventually, I discovered a passion for portraits as well. Now, I don't just photograph canoeists, but sometimes other athletes as well.

To me, sports are the symbol of all emotions. Concentration and ambition are reflected in training. A match shows the will and the pain when the athletes fight for victory. After the decision, the pride and the joy, or perhaps thoughtfulness after a failed race, are plain to see. On the whole, I like to capture the passion behind these emotions in my pictures.

My focus is on the perfect moment, like at the start or in a key section in the wildwater. I like to work with serial recording here as well, so that I can pick out the ideal moment later.

Most often, I bring along the SP 70-200 mm G2 and the SP 150-600 mm G2 from Tamron. The 70-200 is my absolute favourite lens. It's good for action shots as well as portraits. It's very quick and has a fast aperture, which is extremely important in sports photography.

## PROFILE: SASKIA SCHÄPER

**Born:** 1996  
**Residence:** Leverkusen-Rheindorf  
**Job:** Media designer  
**Employer:** Tamron Europe GmbH  
**Photography:** Sports, travel, portrait  
**Passion:** Water sports  
**Favourite lenses:** SP 24-70 mm G2, SP 70-200 mm G2



SP 70-200 mm G2 · 135 mm · 1/400 s · F/2.8 · ISO 640

PHOTOS: SASKIA SCHÄPER



SP 70-200 mm G2 · 135 mm · 1/500 s · F/2.8 · ISO 640

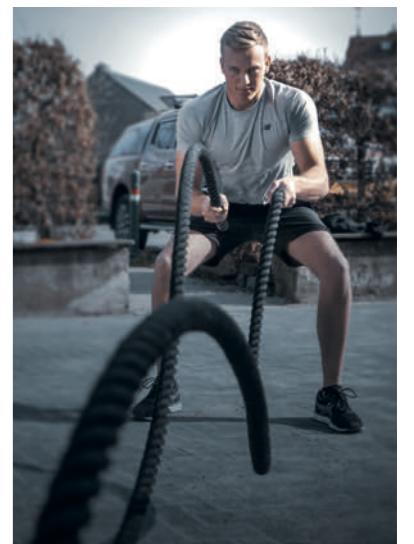


SP 70-200 mm G2 · 168 mm · 1/200 s · F/2.8 · ISO 640

**Sports in series:** Saskia Schäper often gives her shots a cool look that visually emphasises the performance and power of the athletes.



SP 70-200 mm G2 · 200 mm · 1/3200 s · F/2.8 · ISO 200



SP 15-30 mm G2 · 30 mm · 1/2500 s · F/2.8 · ISO 200