

TAMRON MAGAZIN

Issue 3 - Spring 2017
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THRILLING ACTION

Philip Ruopp takes his camera to Portugal
Surfers and bikers with telephoto lenses
SP 70-200mm f/2.8 G2

TRIP TO ROME

Sallyhateswing tests the new
ultra wide-angle 10-24mm

SOFT PAWS

How Natalie Große captures
her magical dog photos



Cover image by Philip Ruopp
Taken using Tamron SP 70-200mm Di VC USD G2

WIN
SP 15-30mm
F/2.8
NOW
Big survey inside



Focal length: 10mm Exposure: f/5.6, 1/750 sec. · ISO 200

10-24mm f/3.5-4.5 Di II VC HLD

COMPACT ULTRA WIDE-ANGLE ZOOM LENS WITH A WIDE ZOOM RANGE

- The new HLD autofocus motor helps you focus quickly and accurately
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- Improved imaging performance over the whole zoom range
- Full manual focus control for simple focal plane readjustment
- VC image stabilisation (Vibration Compensation) for sharp imaging even in low light conditions.

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Di II: For digital APS-C DSLRs



TAMRON www.tamron.eu



PHOTO: THOMAS KETTNER FOR TAMRON. TAKEN WITH THE NEW TAMRON SP 150-600MM F/5-6.3 DI VC USD G2

EDITORIAL



Dear readers,



The year has begun with some real momentum here at Tamron. We presented two new lenses here at CP+, the Japanese photography trade fair: the fast telephoto SP 70-200mm f/2.8 Di VC USD G2 for professional users and the wide-angle zoom 10-24mm f/3.5-4.5 Di II VC HLD for ambitious enthusiasts. Both lenses let you have fun and try out new perspectives in your photography in different ways.

New perspectives is also the theme of our new youth competition, *Tamron TakeOff 2017*, which we're launching for the first time in 2017. It's a chance for us to give young photographers a platform and set them up for a successful start to their careers in photography. And speaking of beginnings, in July we have the fourth round of our popular *Tamron Photo Rally* in Cologne. You'll find all the information you need on this and much more in this issue. I hope you enjoy it.

Sincerely,

Leonhard Steinberg
Marketing Manager, Tamron Europe

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www.tamron.eu/de/magazin/blog/



GOLDEN HOUR OF FLIGHT



This gannet looks like it's flying over a sea of gold. It's poised over the coast, wings wide open. Its feathers shine in the evening sun and almost fade into the sparkling water.

The nature photographer who captured this spectacular photo is Alexander Ahrenhold from Heligoland. With the Tamron SP 150-600mm f/5-6.3 Di VC USD G2. The large aperture and large distance between the subject and background turns the reflections on the surface of the water into wonderful bokeh rings.

www.foto-pirsch.de

Photographer:
Alexander
Ahrenhold

Lens:
SP 150-600mm G2
f/5-6.3 Di VC USD



GLORIOUS MORNING



Paint gleaming, chrome sparkling, surrounded by a dark forest landscape with the sun fighting its way through the trees. An elegant stagecoach could hardly set a more impressive scene than this S-class Cabriolet. To be precise, this dream car is a Mercedes AMG S 63 4MATIC, a V8 with a seven-gear sports gearbox and a full 430 brake horsepower. Who wouldn't love to take this for a drive? Photography by Thomas Rauhut (28) with the SP 35MM f/1.8 Di VC USD. The career photographer from Cologne focuses on automotive photography, fashion and portraits. Other than Mercedes, his clients include car brands Volvo, Lexus, Toyota and Hyundai.

www.rauhutphotography.com

Photographer:
Thomas Rauhut

Lens:
SP 35mm
f/1.8 Di VC USD





TAMRON PHOTO RALLY 2017

It's back on the 24th June! The fourth Tamron Photo Rally begins in Cologne. After a year's break, this year the event returns to its roots: The start and end point is the German Sport & Olympia Museum on the Rhine, just like the first time the rally was held. The photo rally is supported, as in previous years, by the photography magazine -DigitalPHOTO.

In the rally, the roughly 250 participants have to complete a series of photography-related tasks within a designated time window. Some of the tasks will only be announced once the rally has begun. Unlike in previous events, this time there won't be a fixed route with pre-defined photo points. Instead, the participants will be left to decide by themselves where to complete the tasks. After the photo rally, photographers will

be able to upload the pictures to the photo rally website and will then automatically be part of the jury. As in previous years, the highest-placed competitors can expect high-value prizes (such as Tamron lenses).

Once they return to the museum, participants will have the opportunity to discuss ideas over food and drink or to watch the stage events. Later on in the evening, they will have another chance to win when we have a big tombola to give away great prizes to everyone at the event. You can find more information and enter the Tamron Photo Rally 2017 on the Photo Rally website.

www.tamron-fotorallye.de

THE NEW GENERATION OF TELEPHOTO CLASSICS: SP 70-200mm F/2.8 DI VC USD G2

Incredible sharpness and the latest technology - the Tamron SP 70-200mm f/2.8 Di VC USD G2 (model A025) sets new standards in the telephoto class. With improved optical construction, high-performance VC image stabiliser and rapid autofocus, it is aimed primarily at professional photographers and ambitious photography enthusiasts. It is well-suited for portrait and reportage photography, but also for demanding shots in sports and landscape.

The new SP 70-200mm G2 meets the highest design and quality standards of Tamron's SP series in every way. The lens casing is made from metal and is waterproof.

With five-stop compensation, the new SP 70-200mm G2 achieves the world's best image stabilisation in its class*. The VC mechanism also offers three modes that can be used to adjust the compensation to suit any subject.

Compared with the previous model, the SP 70-200mm G2's USD autofocus is significantly faster and even more precise. Two new microchips and an improved AF algorithm provide a drastic performance increase over the previous model.

* Compared with other 70-200mm f/2.8 interchangeable lenses for full-format DSLR cameras. (As of January 2017. Source: Tamron)

In addition, the lens is compatible with the two teleconverters, 1.4x (model TC-X14) and 2.0x (model TC-X20), which you can use to extend the focal length by 1.4x or 2x. Both converters are specially tuned for Tamron's new SP lenses. Tamron's TAP-in console can be used to adapt the zoom lens to photographers' individual requirements.

The new Tamron SP 70-200mm G2 is available with Canon-EF or Nikon-F mount.

More info on this lens on p.18.



WIDE ANGLE POWER: 10-24mm F/3.5-4.5 DI II VC HLD

Enormous wide angle and broad zoom range - with the new 10-24mm f/3.5-4.5 Di II VC HLD (model B023), Tamron has expanded its portfolio with an even higher-performance ultra wide-angle lens for DSLR cameras with APS-C sensors. It is particularly well suited for landscape and reportage photography, but is also a good fit for group shots and spontaneous snapshots. The current model is based on the same concept as the previous model, the SP AF 10-24mm f/3.5-4.5 Di II LD Aspherical [IF], but is equipped

with Tamron's latest lens technology, including VC image stabiliser, waterproof casing and the new HLD autofocus. Tamron's TAP-in console allows the zoom lens to be adjusted to the photographer's specific needs. The new 10-24mm f/3.5-4.5 Di II VC HLD is available immediately from stockists with a Canon EF or Nikon F mount.



BIG RAFFLE: TAKE PART AND WIN!

Tell us what you think about the Tamron magazine and with a bit of luck, win our portrait lens SP 15-30mm f/2.8 Di VC USD worth €1899 (RRP) We'd like to know whether you like the magazine: Which topic did you like the most? Which subject would you like us to cover in more depth in our next edition?

This is how you can take part in the raffle: Just go to the website given below and fill in the form. You must apply before 30th June 2017. One Tamron SP 15-30mm f/2.8 Di VC USD lens is up for grabs between all participants.*

Best of luck to the winner of the Tamron magazine raffle #2. The Tamron SP 35mm f/1.8 Di VC USD goes to **Svenja Spöth**. Have fun!

*Terms and conditions of competition at <http://umfrage.tamron.eu/s/mag3>
Tamron SP 15-30mm f/2.8 Di VC USD, choice of Canon, Nikon or Sony mount.

TAKE PART!

You can participate in the raffle directly from the Tamron website:

<http://umfrage.tamron.eu/s/mag3>





TAMRON IS SUPPORTING YOUNG PHOTOGRAPHERS

Anyone up to the age of 25 can take part in Tamron Takeoff 2017 by using a case full of high-quality lenses to complete their own photo project. The winner gets 2000 euros, the entire case of lenses and a comprehensive PR package for a perfect TakeOff into a successful career as a professional photographer.

Five photographers selected out of all of the competitors by an experienced professional jury will also receive a case with the Tamron SP primes 35mm f/1.8, 45mm f/1.8, 85mm f/1.8 and 90mm f/2.8, as well as SP zoom lenses 15-30mm f/2.8 and 70-200mm f/2.8 G2 plus two converters (1.4x and 2x), which they can use to implement the photographic design they submitted.

To take part in Tamron TakeOff 2017, contestants must upload a short summary of the idea (max. 3000 characters) and three good photos to the competition website by 30th April 2017. Five finalists will be selected out of all of the applications and these five will be given a case of lenses to complete their project. They will have until the end of August to present the result (between 5 and 25 photos). An expert jury consisting of gallery owners, professional photographers, photo journalists and university lecturers will decide on the finalists and winner.

• Photographers interested in the competition can find more information and full terms and conditions on the Tamron TakeOff 2017 website: www.tamron-takeoff.de



PHOTOS: LUKAS PAVLOVEC, KLAUS WOHLMANN, JÜRGEN MÜLLER

TAMRON ACADEMY 2017: WORKSHOPS AND PHOTO JOURNEYS

Do you want to evolve as a photographer? Do you want to swap ideas about your photos with like-minded people, or perhaps you'd like a competent critique of your photos? Then Tamron Academy is the place for you.

Highlights of the coming spring and summer include a trip to **Santorini (17th - 24th June 2017)**. We don't just explore the famous places like Fira and romantic Oia - we visit the less well-known islands in the south, like the moonscape around Vlychada and the photogenic neighbouring island Therasia. We sail on our chartered boat (swimming breaks included) to the volcanic island Néa Kaméni, where the plan is to have an on-board barbecue.

Discovering the photographic splendour of **Kolkata (26th - 1st July 2017)** during monsoon season promises

to be another unforgettable experience. At that time of year, the rain provides a smoky backdrop to the city, with flooded streets and paths and sudden unexpected downpours. Something particularly eye-catching about this photographic voyage of discovery is the architectural mix of styles, with British stately buildings set against the Bengali-Indian style of construction.

Lukas Pavlovec (Tamron Academy employee) will also show off the beautiful city of **Prague (29th June - 2th July)** again this year. He grew up in Prague and shows us the culture, architecture and, of course, the life of 'his' city - in the day and at night.

You can find the complete programme for the Tamron Academy at: www.tamron-academy.de

TAMRON IN ACTION EXHIBITIONS AND EVENTS

Want to test out real Tamron lenses? Join us this spring and summer at our festivals and exhibitions. You can rent our lenses for test purposes at many of these events.

ZOOM ERLEBNISWELT
7th May 2017
Gelsenkirchen
www.zoom-erlebniswelt.de

PHOTO+ADVENTURE
10th to 11th June 2017
Duisburg
www.photoadventure.eu



HOUSE EXHIBITION FOTO KOCH
19th to 20th May 2017 and
7th to 8th July 2017
Düsseldorf
www.fotokoch.de

HOUSE EXHIBITION FOTO GREGOR
26th to 27th May 2017
Cologne
www.foto-gregor-gruppe.de

HOUSE EXHIBITION LICHTBLICK FOTO
11th to 12th May 2017
Konstanz
www.lichtblick-foto.de

HORIZONTE ZINGST
Photo market, lens rental and workshops
25th to 27th May 2017
Zingst
www.erlebniswelt-fotografie-zingst.de

HOUSE EXHIBITION FOTO MEYER
Lens rental and photo walks
19th to 20th May 2017
Berlin

HARLEY DAYS HAMBURG
Live shooting and lens rental, 10% Campaign
Saturn Mönckebergstraße
23rd to 24th June 2017
Hamburg
www.hamburgharleydays.de

INTERNATIONAL FÜRSTENFELD NATURE PHOTOGRAPHY DAYS
13th to 14th May
Fürstfeldbruck
www.glanzlichter.com/

HOUSE EXHIBITION FOTO SAUTER
Lens rental and photo walks
5th to 6th May
Munich
www.foto-video-sauter.de/

Tamron will often be on the road in the coming weeks and months and is sure to be near you soon! You can find some of the most important dates on this page.

Experience the latest Tamron products live and test your favourite lens directly on site. A full overview of dates can be found at www.tamron.de. We look forward to seeing you!

TALES OF 1001 NIGHTS

Fashion photographer Thomas Kettner shoots an oriental fashion piece in the hot desert sand with the new SP 70-200mm f/2.8 G2.



400mm (including Tamron teleconverter) · 1/125 sec. · f/5.6 · ISO 100

“THE 70-200 IS THE LENS I USE THE MOST. IT LETS ME BRING OUT SO MUCH DETAIL IN MY SHOTS.”

Sun, sand and dust – these three words summarise the test setup Thomas Kettner thought up for the new SP 70–200mm f/2.8 G2. The fashion photographer from Hamburg found the right conditions on Gran Canaria and brought to life a photographic Tale of 1001 Nights using a model, a falcon and a camel.

Kettner was one of the first professionals in the world to photograph using the new fast telephoto from Tamron. “I wanted to know whether the lens is really as good as the develops advertised,” says Kettner, who has 30 years’ experience behind the camera. “I was anxious to know whether Tamron had managed another smash hit like with the other SP lenses I was able to test last year: the SP 85mm and the SP 150–600mm G2. I thought they were so great that I went straight out and bought them for myself, and since then I’ve carried them around everywhere.”

Would Kettner be this impressed with the new SP 70–200mm f/2.8 G2? “This fast telephoto is the lens I use the most often out of all the lenses in my bag,” says Kettner. “The focal range is very useful in fashion shoots, since it lets you deal with the different requirements customers have for their photos relatively easily without having to change the lens constantly, which is always a pain when it’s windy, of course. It’s only ever a couple of minutes before dust gets into the camera.”

To start with, Kettner was sceptical about whether the Tamron would be able to deal with such

demanding conditions. “Until a few years ago, fast 70–200 zooms were really only used for more technically demanding applications,” says the experienced photographer. “At different focal lengths and apertures, you would often get serious fluctuations in sharpness. You had to fork out a lot of money to get a telephoto that could deal with the most demanding jobs you have to deal with as a professional.”

Extraordinary pictures

Kettner is known for going to great lengths for his photos. When it comes to making an extraordinary idea a reality, he pushes himself to the limit. His test for the new SP 70–200mm G2 was no exception. “I always look for the most extreme outdoor conditions to put a lens through its paces,” he explains. He took the 85mm out on a night-time tour on his fishing trawler because he wanted to see

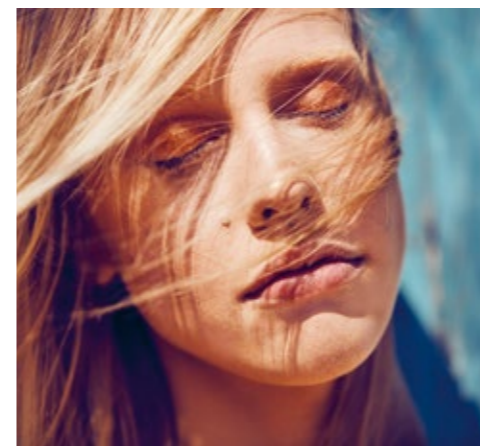
The pictures speak for themselves: Thomas Kettner uses the new SP 70-200mm f/2.8 Di VC USD G2 to take these impressive and extremely sharp shots, capturing the tiniest details. “This fast telephoto is the lens I use the most often out of all the lenses in my bag.”



163mm · 1/100 sec. · f/2.8 · ISO 400



173mm · 1/200 sec. · f/5.6 · ISO 200



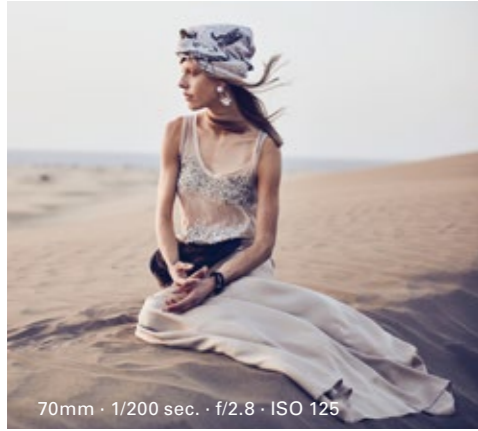
200mm · 1/1 600 sec. · f/2.8 · ISO 100

PHOTOS: THOMAS KETTNER

**SP 70-200mm
F/2.8 Di VC USD G2**

Focal length	70-200mm
Aperture	f/2.8
Length	193.8mm
Weight	1500 g
Minimum focusing distance	95cm
Image ratio	1:6.1
VC modes	3





70mm · 1/200 sec. · f/2.8 · ISO 125

TOP **The fast aperture and image stabiliser allow the photographer to shoot by hand, even in low light.**

BOTTOM AND RIGHT **At wide apertures over the entire aperture range, the SP 70-200 provides extreme sharpness**

whether the lens was really weatherproof and would really work perfectly in the worst conditions on the high sea. He was not disappointed.

Now, another extreme: a desert landscape – hot, dry and dusty. Kettner: “The desert fascinates me; just because this landscape reminds me of my home country, South Africa. I think the desert is proof that no conditions are too harsh for us humans to overcome. There’s constant change. Nature defines the terms, and we can only do so much to change things. Our footprints are blown away as quickly as we can make them in the sand.”

For the water-going photographer, there is a philosophical parallel here with the existence of humanity on our planet. “We believe that everything we do is forever. But that’s not the case. That always makes me think, and reminds me how beautiful and unique our planet is and how we have to protect and care for it.”

The toughest demands

“The desert has it all: sand, wind and sun are all outside factors that demand a lot, both from people and materials, during a few hours shooting,” says Kettner. But for him, this is the attraction:



70mm · 1/640 sec. · f/2.8 · ISO 100



200mm · 1/400 sec. · f/2.8 · ISO 100

backlight and fine-grained structured paired with a fairytale story give ideal conditions for an exciting fashion shoot.

Won over by sharpness and AF

Kettner was able to test the lens under extreme conditions for the fashion editorial: Fine-structured materials in dark and light colours, skin tones in reflected light, backlight with and without the converter, and all at an aperture of f/2.8. “To my surprise, the SP 70-200mm G2 was flawless in every

way,” Kettner sums up. “There’s now, for me, a telephoto lens at an affordable price that can keep up with a serious professional in a competitive setting. The high sharpness performance across the whole zoom range won me over just as much as the autofocus, which is incredibly quick and precise.” The SP 70-200mm G2 has secured a permanent place in Kettner’s bag. “This lens fits my tastes exactly: the performance is flawless, even in the harshest conditions.”

ABOUT: THOMAS KETTNER



Thomas Kettner is a photographer, director and creative director in Hamburg. He was born in Stuttgart in 1960 and raised in South Africa and has been travelling to every continent for 30 years for his customers in the advertising, fashion and free art industries. True to his motto, “if you brake, you lose”, he is always on the lookout for spectacular, unique photos.

www.thomaskettner.com

TOP FEATURE OF THE NEW SP 70-200MM F/2.8 G2

Tamron's new 70-200 boasts a range of technological innovations. Here is a summary of the most important ones.

With the SP 70-200mm f/2.8 Di VC USD G2 (model A025), Tamron sets new standards in the telephoto class. The highlights of the new lens include optimised optical design, a high-performance VC image stabiliser and very rapid autofocus.

New aperture blades form a nearly circular opening, which helps give photos very gentle bokeh. The new components shorten the nearest focusing distance compared with the previous model from 1.3 metres to 0.95 metres.

The lens elements are compensated with high-grade anti-reflection properties thanks to the eBAND coating, specially developed by Tamron. The new telephoto lens will help achieve flawless, spectacular pictures even in backlit conditions.

The lens casing is entirely made of metal and features a sophisticated seal against light water splashes and dust ingress. The front lens is equipped with a water- and grease-resistant fluorine coating.

The new SP 70-200mm G2 is available with Canon-EF or Nikon-F mount.



SHARP IMAGING AND THE FINEST DETAILS

The SP 70-200mm G2 offers sublime resolution performance, even at wide apertures. The photo on the left was taken at 200mm, f/2.8 and 1/200 seconds. The sharpness and detail reproduction exceed every expectation.



100% detail enlargement: Even individual make-up particles are clearly visible.

COMPARISON OF THE TWO GENERATIONS OF SP 70-200MM F/2.8 DI VC USD

	G1 (2014)	G2 (2017)
Focal length	70-200mm	70-200mm
Aperture	f/2.8	f/2.8
Elements/groups	23/17	23/17
Minimum focusing distance	130cm	95cm
Max. image ratio	1:8	1:6.1
Filter diameter	ø 77mm	77mm
Length	194.3mm	193.8mm
Weight (incl. tripod clamp)	1320g	1500 g
Tripod clamp (removable)	yes	yes (Arca-Swiss)
VC image stabilisation modes	1	3
TAP-in Console compatible	no	yes

HIGHLIGHTS: SP 70-200MM G2

1 Outstanding resolution performance and contrast reproduction
Optical structure with 23 elements in 17 groups, including XLD and LD special glass, which reduce chromatic aberrations and also contribute to sharpness across the entire image.

2 World's leading image stabilisation in this lens class
The performance of the VC image stabiliser has been improved even more. Compensation is now possible over five aperture stops. The VC system offers three modes for different photography situations.

3 Rapid and precise ultrasound autofocus system
Focus speed and precision is significantly improved compared with the previous model thanks to two new high-performance microchips and an improved AF algorithm.

OVERVIEW OF LENS FEATURES: TAMRON SP 70-200MM F/2.8 DI VC USD G2



TAMRON ONLINE

You can find more information on the new SP 70-200mm G2 on the Tamron website.

www.tamron.eu/de/objektive/sp-70-200mm-f28-di-vc-usd-g2/



TELEPHOTO IN ACTION

The SP 70-200mm G2 proves to be an everyday bread-and-butter lens that can be used creatively to frame a huge number of subjects in a scene. Philip Ruopp shows the potential of Tamron's new telephoto.



200mm · 1/2000 sec. · f/2.8 · ISO 800

Philip Ruopp is not letting himself get worked up. “Again!”, he calls to the mountain biker. “Try to lean into the curves a bit more.” The photographer wants the bike to make a diagonal line, lending the photo a more dynamic look. No easy task for the rider, since to get into the position Ruopp wants, he’ll have to press the handlebars down to just a few centimetres from the ground. To manage this, he’ll have to tear into the curve just a little bit faster. No problem! He takes a run-up and leans into the curve at break-neck speed – in exactly the right place.

Tip 1: Perspective

Photographer Ruopp has chosen a low perspective, a large aperture, $f/2.8$, and a narrow viewing angle, here the 200mm focal length of the SP 70-200mm G2. This gives the photo depth and a dynamic effect. The vegetation in the fore- and background melts into a butter-soft blur; without a doubt, this wonderful bokeh is one of the highlights of the new, fast telephoto.

The rider himself is in sharp focus; even the structure of his clothes can be clearly seen.



280mm (including Tamron teleconverter) · 1/1600 sec. · f/4 · ISO 1000

This shows two more strengths of the SP 70–200mm G2: the precise ultrasound autofocus, which focuses on fast-moving subjects reliably, and the high resolution capacity of the optical design, whose performance is aimed at the demands of high-resolution DSLR full-format sensors.

Tip 2: Create nearness

The 70–200mm focal range ideal for taking exciting, true-to-life photos. The zoom lets the photographer enlarge the action to fill the picture. The telescopic focal length allows enough distance to the subject so that the moment looks

as natural as possible, without being disturbed by the camera.

The portrait of the surfer preparing his board for the next wave was also taken by Ruopp at a focal length of 200mm. He stopped down to f/4 to get a little more depth of field in the face. The detail reproduction and resolution capacity are second to none. You can see the tiniest details in the photo, even individual hairs. At f/4, there is also a gentle progression in sharpness, which is particularly striking at the back of the head, but also the hands in the foreground.

Tip 3: Use a teleconverter

In some situations, 200mm isn't enough. When the surfer is riding the waves, Philip Ruopp inserts Tamron's 1.4x teleconverter (model TC-X14) between the camera and lens to further enlarge the image. The effective focal length is then 280mm, a small, but not insignificant difference in practice. The angle of view reduces from twelve degrees to barely nine, and the subject gets larger on the sensor level accordingly – ideal to make more distant subjects still fill the photo. Tamron's teleconverters – as well as the TC-X14, there is the TC-X20 for 2x magnification – are perfectly tuned for the optical properties of

DETAIL REPRODUCTION AND RESOLUTION CAPACITY ARE SECOND TO NONE. YOU CAN EASILY SEE DETAILS AS SMALL AS INDIVIDUAL HAIRS.



200mm · 1/1000 sec. · f/4 · ISO 200

PHOTOS: PHILIP RUOPP



280mm (including Tamron teleconverter) · 1/1600 sec. · f/4 · ISO 1600



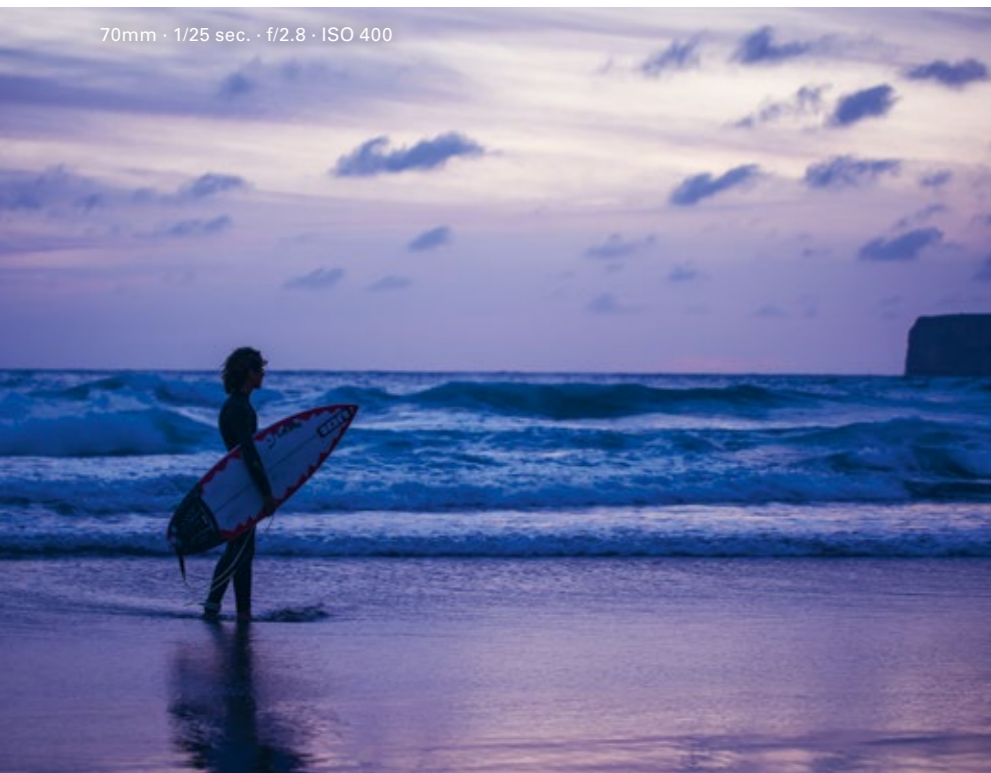
100mm · 1/500 sec. · f/4 · ISO 200

FAR LEFT: The narrow angle of view at 200mm focuses on the surfer's facial expression, making the image seem intimate and natural.

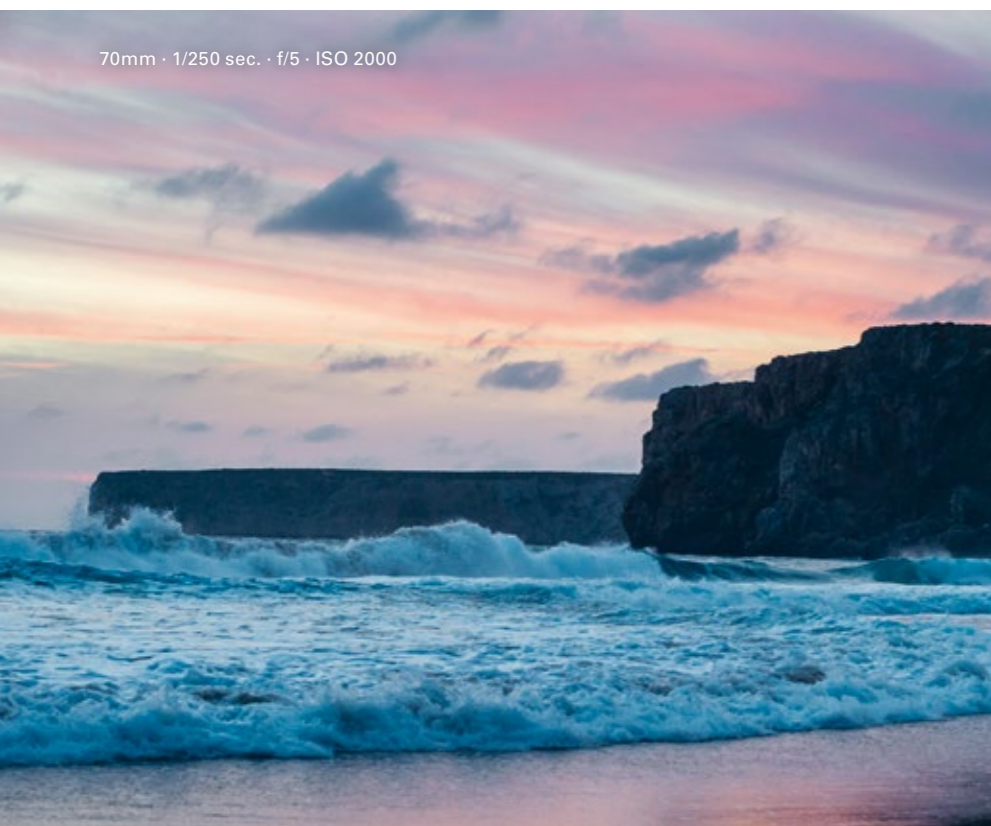
LEFT: The SP 70-200mm G2 is ideally suited as a portrait lens. 100mm focal length and aperture f/4 make the person jump out from the background.

TOP: Combined with the 1.4x teleconverter, TC-X14, the maximum focal length of the SP 70-200mm G2 extends to 280mm. This lets you expand more distant subjects to fill the frame. Like the lens, the converter is sealed and weatherproof.

EBAND COMPENSATION GUARANTEES
BRILLIANT RESULTS, EVEN AGAINST A
BACKLIGHT.



70mm · 1/25 sec. · f/2.8 · ISO 400



70mm · 1/250 sec. · f/5 · ISO 2000



120mm · 1/5000 sec. · f/4 · ISO 400

ABOUT: PHILIP RUOPP



Philip Ruopp, born in 1982, has been working as a sports and advertising photographer for more than 15 years. He is based in Laichlingen, Alb-Donau-Kreis. From there, he travels around the globe for exciting shoots for a variety of clients.
www.philip-ruopp.de

PHOTOS: PHILIP RUOPP

the new SP lenses. It maintains first-class image quality and the weatherproofing of the SP 70-200mm G2. Using the teleconverter also doesn't have any effect on the autofocus and image stabiliser.

Tip 4: Against the light

It's well known that many subjects look their best when photographed against the light. The new 70-200 lens is predestined for these shots - its lens elements have a specially-developed eBAND coating. This multi-layer compensation effectively eliminates reflections on the lens surface, minimising scattered light and reflections in the lens interior.

Philip Ruopp used these qualities to capture some atmospheric shots of the sunset over the sea. He set the exposure on the water so that only the silhouette of the biker is visible on the coastal rocks.

The new SP 70-200mm G2 has certainly carved a niche in Philip Ruopp's camera bag. "I know I can absolutely rely on this all-rounder lens in any situation," he sums up after the test shooting in Portugal.

FAR LEFT, TOP: **When the light starts to fade, the VC image stabiliser comes into its element. In this shot, it allowed the photographer to shoot by hand at 1/25 sec.**

FAR LEFT, BOTTOM: **Mesmerising colour play at dusk.**

TOP: **eBAND compensation shows its worth in backlit shots. Scattered light and reflections are suppressed effectively. The result is a striking photo full of contrast.**



20mm · 1/125 sec. · f/6.3 · ISO 100

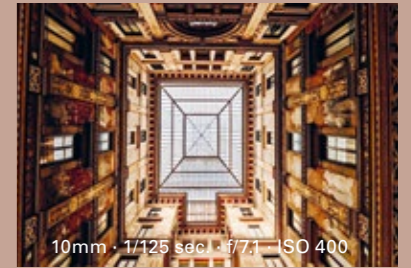
PHOTO TOUR IN ROME

A city, a weekend, a lens - the photographer duo Sallyhateswing take their camera to the Italian capital, using only the new 10-24mm f/3.5-4.5 Di II VC HLD.

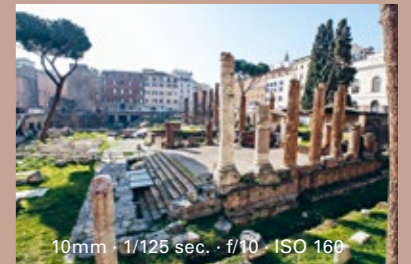
It's just 440 grams and barely 8.5 centimetres long - but still the new 10-24mm f/3.5-4.5 offers a spectacular angle of view, at 108 degrees. That means you can get lots in the picture at close range. In a word: The compact ultra wide-angle zoom is the perfect companion for a city break. Equipped with an image stabiliser and weatherproof casing, the lens is a must-have for every photo adventure.



24mm · 1.3 sec. · f/4.5 · ISO 250



10mm · 1/125 sec. · f/7.1 · ISO 400



10mm · 1/125 sec. · f/10 · ISO 160

"THE PHOTOS ARE ALMOST THREE-DIMENSIONAL, LIKE YOU COULD WALK INTO THEM."

"The focal length range of the new 10-24mm impressed us from the beginning. Converted to 35mm format, that becomes about 16 to 38mm - ideal to get great shots of Rome's architectural highlights. The wide angle meant we could

get an unbelievable amount in the picture at close range. In architectural shots particularly, lots of different perspectives look amazing. Something that especially fascinated us was the enormous depth effect. We could get up to 24

centimetres from the subject and still pick out lots of detail from the background. The photos seem almost three-dimensional, like you could walk into them.



24mm · 1/4 sec. · f/9 · ISO 100

PHOTOS: SALLYHATESWING

ABOUT: SALLYHATESWING

 Behind "Sallyhateswing" is the Cologne photographer duo Johann Philipp and Sarah Schmid. The two are specialised in lifestyle and beauty photography. www.sallyhateswing.com

10-24mm F/3.5-4.5 DI II VC HLD

Focal length (35mm)	16-38mm
Angle of view	108°-60°
Groups/elements	16/11
Aperture	f/3.5-4.5
Physical length	84.6mm
Weight	440g
Minimum focusing distance	24cm
Image ratio	1:5.3
VC image stabiliser	yes





LIGHTROOM WORKSHOP

In part 1 of our series on Adobe Photoshop Lightroom CC, we show you how to import images and edit them quickly.

Whether it's a family holiday or a trip into the countryside - for passionate photographers, both mean an unmanageable mass of pictures that you'll want to thin out as quickly and easily as possible. What you want to do is find the best pictures, edit them and then export them to use them somewhere else. It's not a task anyone enjoys. But what's the best way to do it?

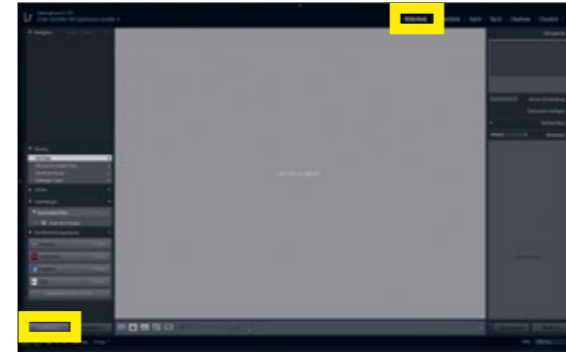
Photoshop Lightroom CC is an effective piece of software from Adobe that you can use to handle all of the important processing steps from archiving through developing to targeted output of the finished image files.

Lightroom CC is only available with a software subscription, which is currently available to Tamron SP customers at a special price. In addition to Lightroom CC, the Creative Cloud Photography plan includes a licence for Photoshop CC, which gives you even more options for processing.

In this issue of the Tamron magazine and the next, we'd like to give you some tips to optimise your photo workflow with Lightroom CC. In the first part of the series, we go through the basics: importing your photos and simple editing of your best shots.

TAMRON x ADOBE

Tamron customers who purchase an SP lens can currently buy the Adobe Creative Cloud Photography Plan at a special price. The offer is limited to the lenses listed at www.tamron.eu/de/service/service-news/. The plan includes the two programs Adobe Photoshop CC and Adobe Photoshop Lightroom.



1 - IMPORTING IMAGES

Once you've started Lightroom CC, in the 'Library' module, click 'Import' to open the Import window. Watch out: If you have put a memory card in the computer's slot, the import window might have opened automatically.



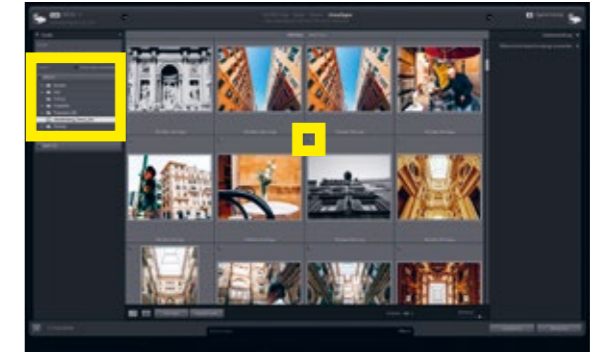
3 - IMPORTING DIRECTLY FROM THE CAMERA

When you select a memory card from the left-hand column, the images will be copied directly. Again, you can take out photos you do not want by removing the check mark. You can select where the imported image files will be saved in the right-hand column.



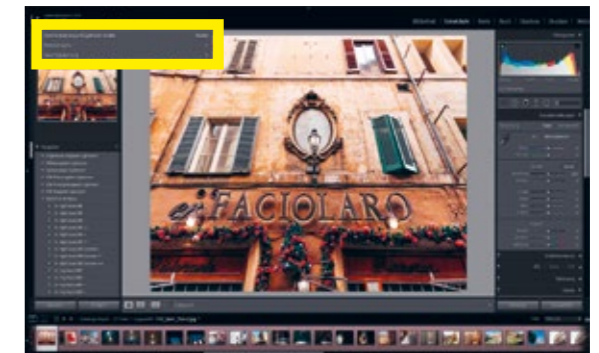
5 - CROP AND ALIGN IMAGES

To set the image section and align the photo horizontally, switch to the Develop module and click on the symbol for the Crop Overlay. Now you can select the section and 'Angle' using the grid mask.



2 - IMPORT SETTINGS

In the left-hand column, select the folder with photos you would like to import. If you don't see any photos, check whether the option 'Include subfolders' is checked. You can take out photos you do not want by removing the check mark.



4 - EDITING AND ORGANISING IMAGES

After importing, you can organise, edit and export the images or upload them to the internet. Once you have clicked on your name, you can activate 'Synchronisation' and view and edit your images on your smartphone or tablet or on the web.



6 - OPTIMISE INDIVIDUAL AREAS OF THE IMAGE

You can use the Adjustment Brush to target individual sections of the image for editing, e.g. to increase or decrease brightness. Paint ('mask') the areas you would like to adjust using the brush. Use the sliders to set the adjustments.



LIGHTROOM MOBILE You can use the Lightroom Mobile app to view and your synchronised collections on an iPad, iPhone or Android device, as well as share them with others. It goes without saying that you can add new pictures as well. All of the editing steps are synchronised with the desktop version of the program via Adobe Creative Cloud.

LIGHTROOM WEB Lightroom is available via your web browser. You can log in on <https://lightroom.adobe.com>. Just like on the app, synchronised images are shown here and can be edited directly on the web. New pictures can be added using the web interface as well. They will then appear in the desktop version.

THERE ARE GREAT PHOTOS EVERYWHERE - BUT WATCH OUT!

Not all photos can be published without restriction. Dierk Kowalke explains which laws and regulations photographers should be aware of.

“Delete that photo now or I’ll sue!” Every photographer will probably hear this at least once in their life. But do you have to listen? Legal experts are very clear: yes, you do. This is the case in any country where interaction between people is regulated. For photographers, in other words: Lawyers are always poised with their finger on the trigger.

Generally, there are two laws that regulate what we can and can’t photograph:

✦ **Copyright law** protects the ‘intellectual and personal relationships’ of the photographer with his/her work.

✦ Personality rights protect the rights of the person (usually, but objects are often also covered) being photographed. Generally speaking: The photographer is the copyright holder; s/he arranges and takes the photo. How the photo is utilised is up to the copyright holder. However, in many cases s/he can only publish or sell the photo if the person in it has agreed to being photographed for this purpose.

Personality law is codified in art copyright law (the German ‘KunstUrhG’, Kunsturhebergesetz). Curiously, the law doesn’t start with paragraph 1. This is because when copyright law was restructured in 1965, legislators simply struck out paragraphs 1 to 21. This means that today, the art copyright law starts at paragraph 22. And a photographer should know at least this part:

“Likenesses may only be distributed or displayed publicly with the permission of the person depicted. In case of doubt, permission is considered to have been granted if the person depicted has received payment for allowing him/

herself to be portrayed. After the death of the person depicted, permission is required from their next of kin for a period of ten years. For the purpose of this Act, next of kin are surviving spouses or cohabitants and the children of the person depicted and, if there are neither spouses or cohabitants nor children, the parents of the person depicted.

Every person has a right to their own picture. This means s/he can decide for themselves whether a photo depicting them will be published. There are exceptions and limitations, however. Photos such as these can be distributed even without permission as required under paragraph 22:

- Images from contemporary history; this includes public figures.
- Images in which people appear only incidentally in a landscape or other location.
- Images from gatherings, parades and other events in which the person participated.
- Images not made to order, as long as their distribution or exhibition serves the greater interests of art.

We could discuss the legal interpretation of these exceptions at great length. In particularly contentious cases, courts must weigh up whether personality rights apply or whether the person depicted cannot exert these rights. Top-ranking politicians, famous actors or well-known entrepreneurs usually have to put up with pictures of them being published. The pictures can be sold as long as they are shown doing their job and their private life has not been violated. So paparazzi photos over the garden fence aren’t allowed, even of

celebrities.

If you take photos outside, that is the public sphere. Passers-by who are photographed are not usually asked for their permission first – as we know, spontaneous photography is often the best way to capture the charm of the subject. But be careful: Although there are expanded rules in the public sphere, personality rights – including the right to your own likeness – remain.

The central issue when it comes to the right to your own image is whether the person depicted is recognisable. This recognisability applies not only to the face, but to all other visual features (e.g. prominent tattoos). Anyone wishing to publish photographs featuring recognisable people, to their Facebook page for example, needs their permission. So: if possible, approach the person in the photograph and ask for their consent.

If the shot is for an advertisement or commercial publication, you should get consent in writing, perhaps in the form of a model contract. This formality might be annoying, but clients won’t accept the photo without this document. If you publish without permission, you risk claims for compensation and declarations to cease and desist, plus legal and court fees. The cost can quickly add up to thousands of euros.

Dierk Kowalke is a freelance photographer, business consultant and lecturer at the University of Cologne. www.dierk-kowalke.de

Focal length: 600mm
Exposure f/7.1, 1/250 sec.
ISO: 1250

SP 150-600mm G2

DISCOVER THE NEXT GENERATION OF ULTRA-TELEPHOTO ZOOM LENSES - WITH THE NEW SP 150-600MM G2 FROM TAMRON, YOU’LL NEVER MISS ANOTHER PHOTO OPPORTUNITY!

- New optical design and the latest in lens compensation for stunningly sharp photos
- Improved VC image stabilisation with 3 different functional modes for optimal performance in every situation
- The new FLEX-ZOOM-LOCK mechanism allows you to fix the lens at any focal length - quick, secure and simple
- The new tripod clamp made from high-grade magnesium (Arca-Swiss compatible) and two new, exclusive teleconverters (1.4x and 2.0x, optionally available) expand your photographic horizons

For Canon, Nikon, Sony (Sony version without image stabiliser)
Di: For digital APS-C and full format reflex cameras



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SOFT PAWS

Natalie Große specialises in pet portraits. Many of her fabulous photos are taken with the fast Tamron SP 70-200mm telephoto.

She's a real high flyer. About a year ago, Natalie Große was given an entry-level DSLR as a birthday present. "Before that, I didn't know the first thing about photography. I'm not kidding – nothing," explains the Berliner, who has since then has embarked on a journey to become a successful animal photographer with the SP 70-200mm f/2.8 Di VC USD. We were curious and made an appointment for an interview.

Natalie, how did you get into animal photography?

Natalie Große: By taking photos of my own cats. I showed them off on the right sites on the internet. The reactions were so positive that I quickly developed a passion for animal photography. I looked for volunteer dog models in online communities and began to photograph other animals as well. That brought more and more variety to my portfolio. Soon enough, I started getting photography requests from all sorts of people and a little hobby quickly became a business that also took up a good amount of my free time.

Relatively quickly you came across a lens that you started using as your standard lens for almost everything...

Natalie Große: Yes, absolutely, I needed something flexible. I wanted to be able to give my customers pictures of their pets in action, as well as just portraits. For that, I'm more than happy with the SP 70-200mm - it has the best range of focal lengths. I can take portraits, and then create very dynamic shots as well. Sometimes, a beautiful portrait will appear while we're taking action photos, or an action photo will suddenly come out when I'm trying to take a calm portrait. It's unpredictable, and that comes with the territory: animals are just much more difficult to coordinate than a person - I can tell a person how they should sit or where to look.

I take photos of dogs almost exclusively with the 70-200mm at maximum focal length and aperture. I pull back with the focal length a bit only when I want to bring the background into the picture a bit more or get more animals into the frame.

You must have to act like an animal trainer during shooting sometimes. What tricks do you use to get your four-legged friends to cooperate during sessions?

Natalie Große: I always recommend bringing a favourite toy or something similar to the shooting, even if it's just a piece of cheese that the dog might like to eat. That's usually a good way to get the dog to look in a certain direction. These situations are especially important

because I can't tell a dog where to look. Of course, almost every dog has a limited attention span and it gets more and more difficult as the session goes on. Eventually he'll get overexcited because he's constantly hearing his name and being told what to do; sooner or later he won't even be able to see his toy. That's when I start trying to surprise the dog, for example getting my assistant to drop a stone or rustle a hedge. That grabs the dog's attention and he'll go and find out what it was. These moments are real and always come across very authentic.

Of course, I often come across other dogs at the shooting location. My customers often try to pull their dog away as quickly as possible, but that's not necessary - this is where we see real emotions, which make for much better

pictures than a dog that's just standing still because that's what he's been told.

Apart from the bokeh and sharpness, what else do you like about the SP 70-200mm?

Natalie Große: Recently, we turned up early for a shoot on a beautiful, sunny morning, and then again in the evening shortly before sunset. These lighting conditions are an important part of my style, along with bokeh, so I work with backlighting a lot. Some colleagues with other lenses complain about uneven sharpness when the light comes in from the front. But with the SP 70-200mm, the autofocus is very precise, and even when the subject is an excitable puppy, the pictures are crystal clear and sharp when backlit.

Lots of your pictures have a touch of the fairytale about them. What made you realise how well that would suit your subjects?

Natalie Große: I just find this look incredible, with the animal popping out in the foreground. At the same time, I try to create some plasticity when I'm editing them. That creates an effect that, together with the bokeh, some of my customers call a '3D effect'.

Your success speaks for itself, but how did you develop your skills so quickly?

Natalie Große: A year ago, I would never have thought I could take pictures like these. I gained a lot of know-how by experimenting and discussing techniques with other photographers. My main job is as a social care worker, but I also trained as a hairdresser - and that has really helped me as an animal photographer, since you spend a lot of time learning about colours, which helps me edit the photos and choose locations.

Is it difficult having a full-time job while being a part-time photographer?

Natalie Große: Managing both, time-wise, isn't always easy. People often ask me how I do it all, since I almost never have any real free time. But photography



200mm · 1/500 sec. · f/2.8 · ISO 200



200mm · 1/250 sec. · f/2.8 · ISO 320

is my passion. I spend my free time doing something that makes me happy, and I happen to get paid for it as well. Sometimes it's physically demanding as well - when you spend hours crawling around on gravel paths, you're bound to get a few bruises and scrapes.

ABOUT: NATALIE GROSSE



Natalie Große works as a social care worker and discovered photography just a year ago. The hobby quickly grew into a successful sideline as an animal photographer. The Berlin native most often photographs dogs, and her photos show an amazing talent. Her photos sometimes look like they're out of a fairytale - an effect she often achieves using her Tamron SP 70-200mm f/2.8 Di VC USD.

www.purrrpaws.de



200mm · 1/320 sec. · f/2.8 · ISO 250

PETROL IN HIS BLOOD

Wolfgang Heinen tests the SP 150-600mm f/5-6.3 Di VC USD G2 at the VLN Endurance Racing Championship on the Nürburgring.





250mm · 1/2000 sec. · f/5.6 · ISO 250

The second generation of the ultra-telephoto SP 150–600mm f/5–6.3 Di VC USD G2 has been developed with current high-resolution sensors in mind, and in addition to full optimisation of the autofocus, VC image stabilisation and image quality, offers the new Flex-Zoom-Lock mechanism and fluorine coating. So far, so good, on paper – but we wanted to test the new super-telephoto in the field: at the Nürburgring for the VLN Endurance Racing Championship.

The first impression of the new 150–600 G2: Wow, what a monumental range of focal lengths. The ultra-telephoto has three LD elements (Low Dispersion) to prevent chromatic aberration. The new optical construction, consisting of 21 elements in 13 groups, means the lens can deliver a higher resolution, better sharpness and overall better performance in comparison with the previous model. The special coatings, eBAND (Extended Bandwidth & Angular Dependency), and BBAR (Broad Band Anti-Reflection) contribute to ensuring first-class anti-reflection properties. The nearest focusing distance has been shortened to 2.20 metres.

Today, outside on the track, it has other important qualities: the 150–600mm G2 is equipped

with a USD (Ultrasonic Silent Drive), which provides even faster reaction times and control. The autofocus speed is absolutely incredible and allows precise high-speed focusing to accurately capture a GT3 racing car at speeds up to 260 kilometres per hour. It's possible any time to fine-tune the focus manually without switching AF modes – although we never needed to do that.

Razor sharp at 600mm

At this point, however, we should focus on the whole package. The Canon EOS 5 Mark IV and the new Tamron 150–600mm made a perfect unit for racing and won us over from the very first second. The focal length rate is especially ideal for this kind of sport – the same would be true for football and athletics. If you need to, you can use this camera-lens combo with image stabilisation without a tripod and even at the 600mm setting, you still get razor-sharp shots. Obviously, we still recommend using a monopod or tripod. But the performance of the VC (Vibration Compensation) compensates up to 4.5 aperture stops, according to the CIPA standard (Camera & Imaging Products Association). The SP 150–600mm G2 has three VC modes for optimum performance in any situation.

In practice, the Flex Zoom Lock proved itself as well – it locks or unlocks the zoom in any position by just pushing the zoom ring. This means you can't change the focal length range by accident. Also, the traditional zoom lock stops the lens barrel extending during travel. We should also mention that the lens is protected in all the critical areas with special seals. The water- and grease-resistant fluorine compensation on the lens protects the front lens from condensation, fingerprints and dirt. This makes cleaning significantly easier. There is an end in sight to this miserable weather – some blue sky is showing over Germany's most difficult and most beautiful racetrack. As if as a prize, the SP 150–600mm G2 gets another few shining subjects: Super fast, brightly coloured racing cars being driven to the limits by experienced VLN drivers – and together with the Eifel landscape, make a perfect picture.

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

Focal length	150-600mm
Aperture	f/5-6.3
Length	260.2mm
Weight	2010g
Minimum focusing distance	220cm
Image ratio	1:3.9
VC modes	3



The VLN Endurance Racing Championship is a real long runner on the Nürburgring. A frequently-changing roster of participants and an open paddock has won Germany's most popular national racing series lots of fans. From close-to-production small cars through 'youngtimers' all the way up to fully-fledged racing cars, the beginning of each race sees more than 180 cars at the starting line. More info at: www.nuerburgring.de



600mm · 1/500 sec. · f/6.3 · ISO 500



150mm · 1/2000 sec. · f/5.6 · ISO 1000

PHOTOS: TWOLFGANG HEINEN

ABOUT: WOLFGANG HEINEN

Wolfgang Heinen, photo engineer and communication designer, is editor of the photography magazines PHOTO PRESSE, fotoPRO and PhotoKlassik. The author has published two photography books (Orzeitpunkte, Salon, 2000, Paarunpaar, Kehrer, 2014). For him, photography is both mental recreation and creative challenge.



300mm · 1/2000 sec. · f/5.6 · ISO 500



MY PROJECT HIMALAYA

Tamron employee Andreas Klein fulfils a childhood dream and conquers his first six-thousand metre peak.



24mm · 1/200 sec. · f/9 · ISO 100

PHOTOS: ANDREAS KLEIN

Since I stood on the peak of the Hohe Riffler at a height of 3165 metres, I've dreamt of one day seeing Mount Everest up close. Forty years later, in autumn 2016, straight after photokina, I'm fulfilling this childhood dream.

I'm taking this tour to the 'roof of the world' with a colleague from the Tamron service, Peter Clevenz. Right from the packing stage, we're full of sporting ambition. Our goal: to climb to the top of one of the peaks of the Himalayas ourselves. Not an eight-thousand metre one, but a six-thousand. That's how our trek became a little expedition. We flew over Istanbul to Kathmandu, where we spent a couple of days acclimatising. That was where the real adventure started, with a Dornier Do 228, where we landed at what is allegedly the most dangerous airfield in the world at Lukla. This was the starting point for our more than two-week trek in the Everest region, during which time we wanted to climb three peaks in total: the Gokyo Ri (5357m), Kala Patthar (5643m) and finally Island Peak (6189m). Once we had begun, we were treated to more and more breathtaking panoramic views of the majestic eight-thousand-metre peak. The mountain had us under its spell. We were still feeling this on the return journey back to Cologne – a new dream has since grown out of one question: Once you've climbed a six-thousand-metre peak, don't you then have to try for a seven-thousand?

PROFILE: ANDREAS KLEIN

Born: 1965
City of residence: Cologne Lindenthal
Profession: Comm. employee, marketing
Employer: Tamron Europe GmbH
Photography: Landscape, street, carnival, sports
Passion: The quiet in the mountains, with a high bivouac. That is pure relaxation and gives you incredible subjects for photography.
Favourite lenses: SP 35mm f/1.8 · SP 85mm f/1.8 · SP 24-70mm f/2.8 · SP 70-200mm f/2.8



44mm · 1/500 sec. · f/7.1 · ISO 200



The legendary airfield of Lukla; a heavenly view of Mount Everest; ascent to the six-thousand metre peak over jagged glaciers; climbing guide Santa, Peter Clevenz and Andreas Klein on Island Peak; Sadhu in Kathmandu (clockwise from top left).



24mm · 1/20 sec. · f/5.6 · ISO 640



27mm · 1/1000 sec. · f/7.1 · ISO 100



24mm · 1/125 sec. · f/9 · ISO 100

PREVIEW

TAMRON MAGAZINE NO. 4 WILL BE PUBLISHED IN SUMMER 2017.



THE SKY IS THE LIMIT: GERNOT MEISER ON THE ROAD

The photographer Gernot Meiser has returned from New Zealand and spent days relaxing there in the open air. He took his Tamron SP 15-30mm along. Take a look at his breathtaking photos.

MORE TOPICS



TRAVEL PHOTOGRAPHY

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CITY BREAKS

Striking photos in vibrant metropolises and lonely fishing villages



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REPAIRS

Tamron products are manufactured with the greatest care and precision. However, should there be any damage to your lens, Tamron Customer Service will be happy to assist you.

Contact addresses and more detailed information regarding warranty, returns and repair forms can be found on our website:

www.tamron.eu/de/service/

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PHOTOS: GERNOT MEISER, ISTOCKPHOTOS, MICHAEL SELBST

TAMRON Take Off



The award for
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- ▶ five young photographers up to 25 years of age
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Make your idea a reality using
Tamron lenses and win **2000 euros**
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More information at www.tamron-takeoff.de

Applications must be submitted between 1st March and 30th April 2017

Focal length: 85mm
Exposure f/2.8, 1/1600 sec.
ISO: 200

SP85_{mm} F/1.8 VC

THE NEW TAMRON SP 85MM F/1.8 WITH VC IMAGE STABILISER - TAKE GREAT PORTRAITS LIKE NEVER BEFORE!

- Sharp subjects with impressive bokeh even with f/1.8 aperture
- The integrated VC image stabiliser (Vibration Compensation) means you can take sharp photos even in poor light conditions, and use slower shutter speeds when shooting freehand
- The special fluorine coating protects the front lens from condensation, fingerprints and dirt, and makes cleaning a breeze
- First-class anti-reflection properties thanks to the latest in lens compensation. Diffused light, ghost images and reflections are reduced to a minimum

For Canon, Nikon, Sony (Sony version without image stabiliser)

Di: For digital APS-C and full format reflex cameras



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